

Amberola Owners -- Last
Call!! See bottom p. 13!

The New Amberola GRAPHIC

*Autumn
Number*

*See Dated
Auctions!*

October, 1988
(mailed early December)

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October, 1988
(Autumn)

The New Amberola Graphic

Issue No. 66
(Vol. XVII, No. 2)

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1-4, 5-8, each set	\$1.25
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22, 23, 27, 28, 29, each	.35
9 through 15, ea. .25	30 through 42, ea. .50
26 .40	43 through 65, ea. .75

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Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to some parts of the country and Canada. In addition, we frequently run a few weeks over our publishing deadline! Therefore, we advise closing dates of no sooner than the 15th of March, June-September and December for dated matter.

Editor's Notes

Elsewhere in this issue we carry a letter from Mary Bowling of the Edison National Historic Site. It details a very serious problem which has far-reaching ramifications, and it may even affect some of our readers-- especially those living on the West Coast. We are saddened that the situation exists, but it must be addressed and every effort has to be made to see that misappropriated property is eventually returned. We ask that all readers co-operate with the Site in this unfortunate situation.

Once again, we remind readers to patronize our many good advertisers when thinking of holiday gift shopping. And remember that the GRAPHIC can also be given for Christmas. Let us know, and we'll also send the recipient a card announcing your gift.

Best wishes for Christmas and the New Year.

-M.F.B.

→ Deadline for next issue ←
is January 31, 1989.

LIFE in the ORTHOPHONIC AGE

Thomas C. Rhodes

A SHILKRET SURVEY

This columnist would first like to apologize to all of the wonderful readers who sent in lists of favorite Shilkrets for the lateness and inefficiency so painfully exhibited by this columnist. One problem with having a number of hobbies is the lack of time one can devote to each one, and this is an explanation, not an excuse. Your lists and comments made for fascinating reading, and were very well written and insightful. It is a well known fact that most letters written about an article are more entertaining and informative than the article itself. "Graphic" readers and letter writers are even a better demonstration of this principle. My original piece, despite our Editor's kind words, was so inferior to the letters, it seemed only right and fitting to spare the readers my ineffectual scribble and let some real talent into this column. The results appear below. Naturally, not everyone's favorite will be mentioned, and for this my only defense can be that those who wrote must be necessarily the arbiters. There is, hereby, an open invitation to send in further Shilkret favorites, to add to and improve this first list. Solemnly it will be promised to print these in a timely manner!

Victor 20996 "Up In the Clouds" turned out to be the most frequently cited example of Shilkret's skill at arranging and the Victor's dance unit of playing. This is also a personal favorite. If any disk could dispel the myth that Nat Shilkret was a time-server leading a bunch of studio hacks, this is it. Inventive arranging touches and outstanding musicianship, advanced for 1927, are the chief merits of this Shilkret side. Coloring, contrasts, and solos all superb.



Victor 20926 "Zulu Wail", while not quite on this level, features clever rhythmic touches and good sax section work. Another personal favorite.

Victor 21905 "Something to Live For" was cited for both the arranging and melodic clarity. Not owned by this writer. A well known "Graphic" reader from Staten Island recommended it, and he missed his calling as a record reviewer!

Victor 20599 "Hallelujah" was another favorite. Again, the brass section was nicely played off the saxophones. Good piano.

Victor 21572 "Out of the Dawn" was mentioned for its driving rhythm in combination with a good semi-symphonic arrangement. One cannot, however, rule out the hand of Leonard Joy in some "Shilkret" releases of the 1928-30 period. One reader from Ontario wrote me very enthusiastically about Twenties music, which this writer agrees beats out post-World War II "big band sludge". The verve and infectious enthusiasm found in many late Twenties releases does compare favorably with the later bland, vocal-ridden monotony.

Victor 21969 "Hittin' the Ceiling" was also cited as a peppy favorite. While this columnist does find it peppy, the tuba breaks after the vocal could have been better and the percussion is a tad noisy. Still, a listenable record.

Victor 21515 "Dusky Stevedore" and "When Sweet Susie Goes Steppin' By" were both cited, with preference for the latter. Both have strong rhythm and typical Shilkret arranging touches.

Victor 20882 "Baby's Blue" was mentioned as a good side, with arranging touches close to "Up In the Clouds". A good Johnny Marvin vocal. Brass and sax contrast all first rate.

Victor 20503 "The Doll Dance", although no smash hit, was cited as a good example of Shilkret's quieter side. Smooth musicianship.

Victor 21497 "That's My Weakness Now" was mentioned by some, including our illustrious Editor, as a good semi-symphonic Shilkret, with a full orchestra and driving rhythm. Remember, the so-called Victor Orchestra could range from as few as ten to as many as twenty-five, depending on what the arrangement called for. This gave Nat a great advantage over regular dance units.

Victor 21811 "My Inspiration is You" is an outstanding semi-symphonic piece with a dramatic yet dignified arrangement. Even better in effect than "That's My Weakness Now".

Victor 21818 "I Want a Daddy to Cuddle Me" is a personal gem in this writer's collection. Not mentioned save by our Editor.

Victor 21859 "I Want to Be Bad" almost as good was not mentioned, even by our illustrious Editor and Publisher. Other titles were also mentioned, most only once.

Many thanks to those who took the time to write with their Shilkret favorites. Please send all correspondence to: Thomas C. Rhodes, 26 Austin Ave. #106, Greenville, RI 02828.

Attention Orthophonic owners: Please remember to contact this department regarding your favorite model Orthophonic Victrola. Especially would like to hear from owners of "the Early Four"--Credenzas, Granadas, Colonies and Consolettes. Conversely, would like to hear from owners of very late (1928-29) or unusual machines.



Orthophonic Victrola
GRANADA



Orthophonic Victrola
COLONY



IN REPLY REFER TO:

United States Department of the Interior

NATIONAL PARK SERVICE

Edison National Historic Site
Main Street and Lakeside Avenue
West Orange, New Jersey 07052

AN OPEN LETTER TO PHONOGRAPH COLLECTORS

October 24, 1988

Dear Friends:

Because of the latest round of activity in the case of U.S. vs Phillip Burns Petersen, it seems timely to let you all know the status of the case and to appeal for your help. For those of you unfamiliar with the details of the case, here are the high points:

Between 1974 and 1976, California phonograph collector Phillip B. Petersen visited the archives of the Edison National Historic Site on about thirty occasions. A knowledgeable individual who made friends with the staff, he was allowed broad access to the collections. Shortly after his 1976 visit, many documents and artifacts were discovered missing, but there was insufficient evidence for a search warrant at that time. In the late 1970s Petersen was incarcerated for the embezzlement of over \$60,000 from his former employer, Stanford University.

In the winter of 1984-1985 Petersen, who had been intermittently selling and trading with other collectors over the years, began to systematically sell off portions of his document collection. Within a few months, several of the documents he offered for sale were positively identified as belonging to the Edison National Historic Site. A search warrant was obtained, and in June the FBI and officials from the Site removed approximately 3500 items, including manuscripts, sketches, photographs, printed material and artifacts (most notably the very rare electric pen).

A year later, Petersen, who insisted that he had returned all stolen property to the Site, pleaded guilty to the charge of concealment of stolen Federal property (the statute of limitations on theft had expired). He received a light sentence; he spent only a few weeks in prison, and in lieu of the \$22,400 the case cost the National Park Service, was ordered to give the Site his "phonograph library," a body of material whose contents were only vaguely defined. The "library," consisting of nine boxes of books, periodicals, catalogs, manuals and other printed ephemera pertaining to Edison and other phonograph companies, finally arrived at the Site in July 1988. Within hours, over sixty items in it were found which were clearly identifiable as the Site's property. At the same time, another California antique phonograph dealer was contacted by Petersen, who offered

for sale a number of documents of which the latter was deeply suspicious. After the dealer, in cooperation with the FBI, made a purchase which confirmed that Petersen was still holding stolen material, new warrants were drawn up. On October 12, 1988, FBI agents and a Site official again searched Petersen's home, uncovering an additional 184 items belonging to the Site. Included were a number of early Edison signatures which had been cut from documents, all believed to date from the 1870s. The bodies of the documents from which the signatures were cut were destroyed, to prevent their being traced to the Site. The extent of the loss of these historic resources will never be known. Petersen was arrested; he is now out on bail, facing charges in New Jersey.

This may be particularly uncomfortable reading for some, for many phonograph collectors have had dealings with Petersen over the years. If you have purchased items from Petersen whose lawful ownership may be in doubt, we urge you to contact the Edison National Historic Site. Although Edison manuscripts, sketches, medals, reproducers and printed items are particularly suspect, all items are questionable, since Petersen stole competitors' catalogs and similar items from the Site as well. The FBI and the National Park Service have no intention of prosecuting any individuals who made good-faith purchases from Petersen. Collectors should be aware, though, that even items purchased in good faith, if originally stolen, remain the property of the rightful owner from whom they were taken, regardless of the innocence of the unfortunate buyer.

Most collectors are honorable people. In fact, the recovery of thousands of stolen documents would never have been possible without the assistance of concerned collectors both in 1985 and 1988. The documents and artifacts which Petersen stole from the Site represent a significant part of Edison's priceless legacy, and it would have been tragic had they been permanently lost. They were given to the people of the United States for the enjoyment and education of all. If you really care about Edison, and if you care about the preservation of our cultural heritage, please contact us if you know or suspect the whereabouts of stolen material.

Sincerely yours,



Mary B. Bowling
Acting Supervisory Museum Curator
Edison National Historic Site
West Orange, New Jersey 07052
201-736-0550

PHONOGRAPH FORUM

by George Paul

Mystery Machine Update: Thanks go out to Byron Taylor, L. J. Wojtkiewicz, and David Spanovich who each wrote attempting to identify the Mystery Machine #1 in the issue before last. Thanks to a combined effort, the following pertinent facts were assembled: The Columbia Phonograph Co. marketed a front-mount disc Graphophone known as the BA. Mr Taylor pointed out that this machine is pictured on page 49 of When Music was Magic. The BA used the same cabinet as our Mystery Machine and, according to the book, was used in submerchandising schemes involving department stores and the like. Sears, Roebuck and Co. sold a rear-mount version and identified it (as did Columbia itself) as the BN. A photocopy of a page from Sears' Catalog #118 confirms this. Thus, early versions of the BN Disc Graphophone may carry the unused guide holes originally intended for BA production. What still remains to be learned, however, is the origin of the unusual bracket on Mystery Machine #1. Are there others? More Mystery Machines will appear in future installments.

An Unusual "Lab Model"

As is generally known, the Edison Diamond Disc C-250 was known as the "Official Laboratory Model." Although later styles of Diamond Disc Phonographs subsequently shared this distinction, in the hearts of Phonograph enthusiasts, the C-250 (and its later designation, the C-19) is the "Lab Model."

If one could picture an ideal phonograph for an audio enthusiast of 70 years ago, the Lab Model represents an excellent choice. It offered such refinements as a diamond stylus, perpendicular stylus tracking, lateral mechanical stylus feed, a perfectly flat recording surface, and a tone modifier.

From April, 1917 until mid-1918, the C-250 was supplied with the Duncan Automatic Stop. This equipment, by its rather fussy and complicated nature, might have strongly appealed to our post-WWI "audio nut." It worked through the use of a 6-volt dry cell mounted in a cradle in the lower left corner of the horn compartment. The first lead was connected to a solenoid which triggered a conventional spring-loaded friction pad to contact the inner surface of the turntable rim. The second lead proceeded up the horn through a tube, exited this tube immediately behind the locking collar and terminated in a brass plug which fit into a small hole in the weight of the reproducer. This weight was insulated from the rest of the reproducer. When the record finished, the stylus would travel to the smooth inner area of the record; the limit pin would strike the edge of the limit loop; a tiny spark would be produced as the circuit was thus closed, triggering the automatic brake. The device proved unreliable and undoubtedly contributed to its short production life.

The characteristic crank on phonographs of the period served as an annoying reminder to our Edison enthusiast that he must occasionally divert his attention from the music. Electric motored machines of the period were very expensive and not entirely free from pitch fluctuation. The alternative was a phonograph winder. This machine has been equipped with a Jones Motrola, which consisted of a winding shaft driven by an electric motor. The device was operated by a button at the top of its housing.

ELECTRIC AUTOMATIC STOP

1. This instrument is equipped with the Electric Automatic Stop and the Type AA No. 5 Diamond Point Reproducer which is furnished therewith.
 2. The action of the Stop is entirely automatic as its name implies; it is only necessary to connect the Stop correctly as explained below.
 3. Any standard commercial dry battery or cell may be used in connecting up the Stop provided it is in good condition and has not deteriorated through use or age.
 4. Connect the two wires found in left rear corner of cabinet to the battery terminals as shown in Figure 5. A small metal holding strap will be found in the cabinet to receive the battery.
 5. Connect the flexible wire extending from small tube (A) beneath horn stem, by inserting the metal tip on its end into the small hole in reproducer at (B).
- CAUTION—Be sure to allow a little slack in this wire as shown in the figure. If this wire is drawn tight it may cause the automatic stop action to become sluggish or even to fail.
6. The Electric Automatic Stop is provided with a Safety Stop feature which trips the stop in the event of the Electric action failing, due to loose or broken connections, or to battery becoming exhausted.

Above and to the right we reproduce the original instructions for the finicky electric automatic stop. We hope readers who have this equipment will find these instructions helpful.

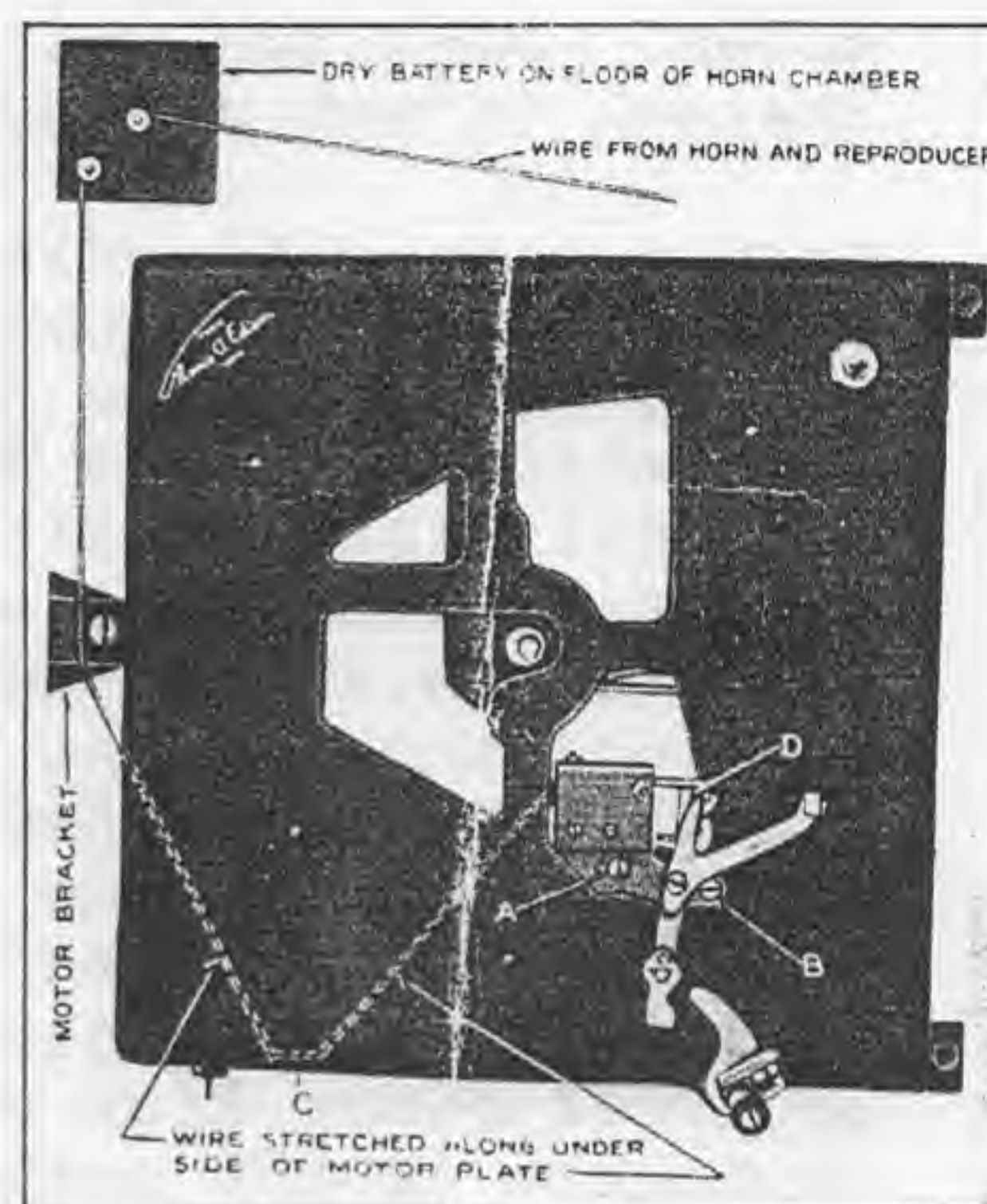


Fig. 5

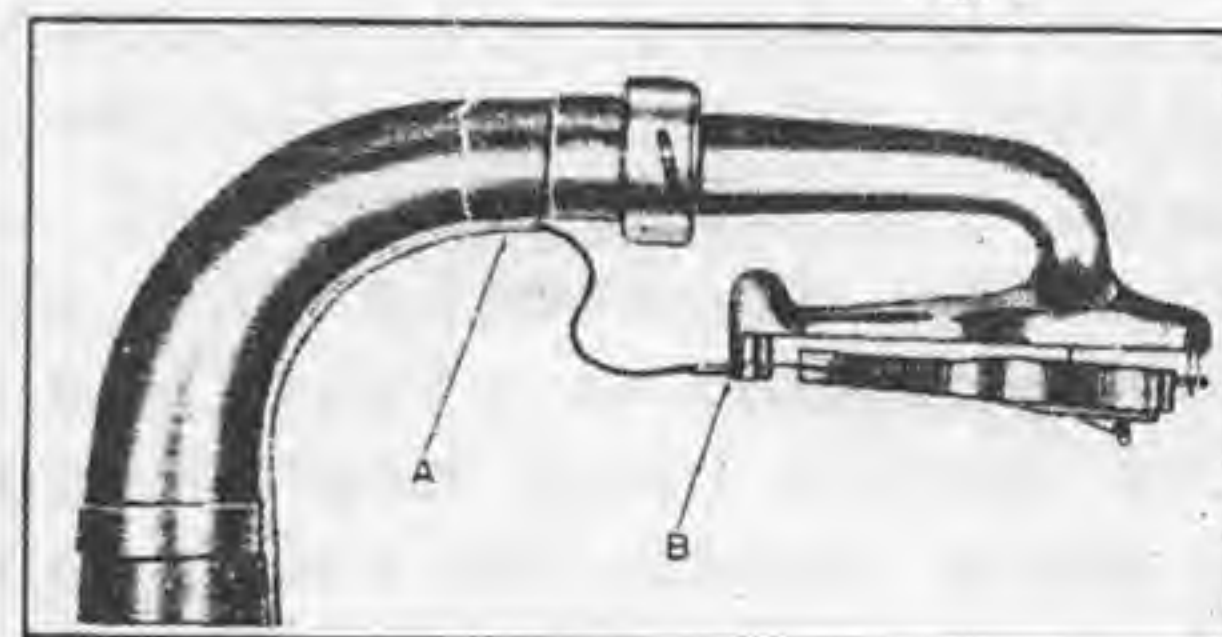


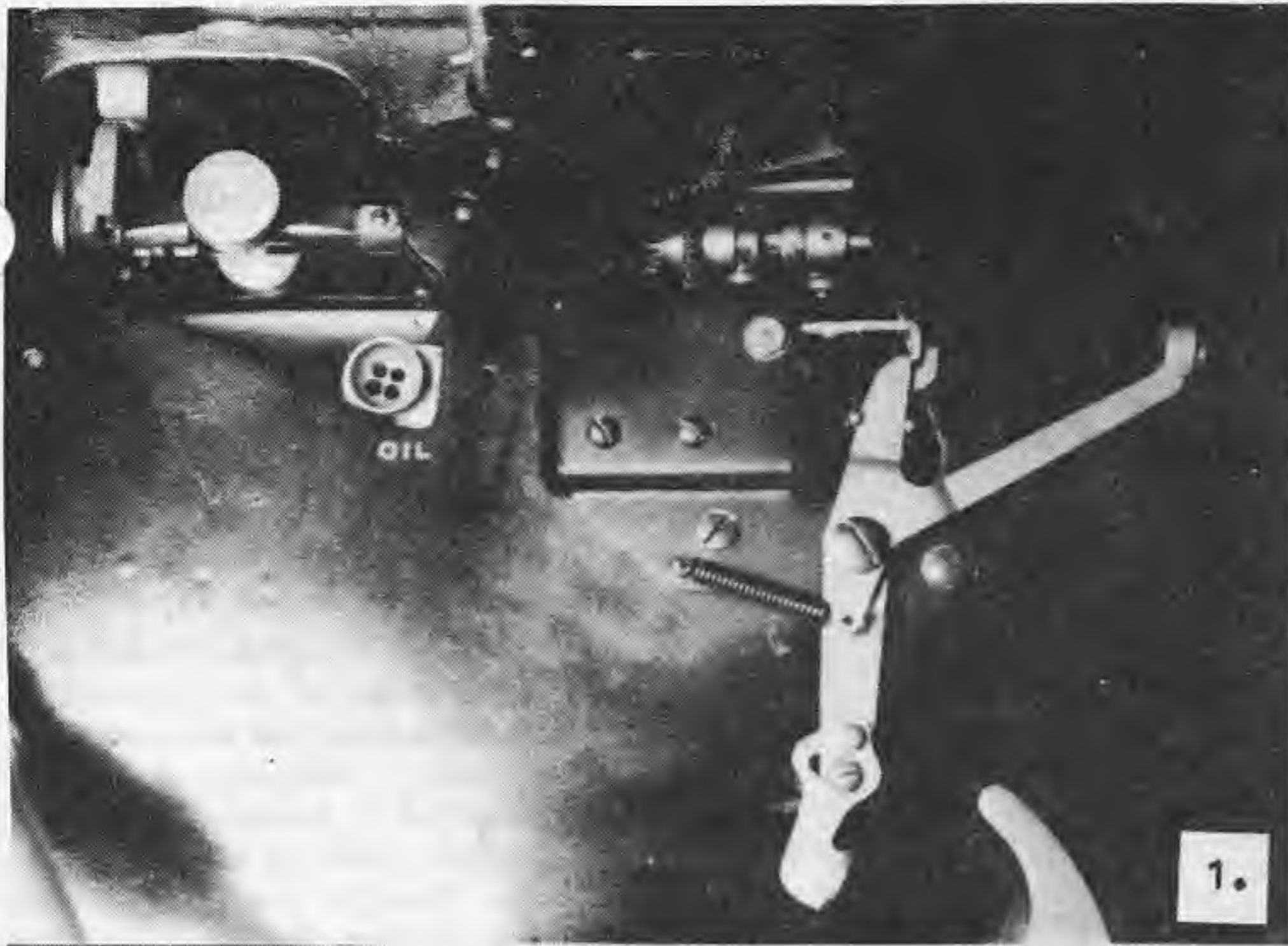
Fig. 6

In 1926, Thomas A. Edison Inc. introduced the first microgroove disc records (450 grooves per inch) along with 4 rather uninspiring flat-top models to play them. However, in February of 1927, the company offered a kit for the conversion of older Diamond Disc Phonographs to play Edison LP's. This historic innovation would not have been ignored by our audiophile.

Thus, by 1927, our fictitious record fiend would have the machine pictured here. It represents an early "customized system" using commercially available equipment to acoustically reproduce a variety of discs using mechanical, AC, and battery power. Its evolution was prompted by genuine innovation as well as flashy gadgetry of dubious value. Some things never change.

+ + + + +

George Paul can be contacted at 28 Aldrich Street, Gowanda, N.Y. 14070.



- 1) With the turntable removed, the Duncan stop may be seen (note rectangle near center of picture), as well as the long-play gearing beneath it.
- 2) Long-play equipment (note the word "LONG" on the front of the reproducer).
- 3) An "audio nut's" dream: A modified Edison C-250.
- 4) The Jones Motrola. The brush caps on these winders are exposed and present a very real danger to modern-day collectors!
- 5) Close-up of the Motrola casing.
- 6) From left to right: Long-play reproducer, standard reproducer, and reproducer for the automatic stop. Notice the wire running from the reproducer down the horn.

(Editor's note: For a while after the electric automatic stop was discontinued, phonographs continued to come through with the dry cell bracket in the lower left-hand corner of the horn chamber.)

8. Once again, Bryan did not win the Presidential election and we were, understandably, disappointed. And, as he is not to be heard on television or radio anymore (similar to Mr. Dukakis), we will have to rely on the recordings he made just before the election.

As readers will recall from past issues, both Bryan and Taft recorded speeches of the 1908 campaign for Edison cylinders, Victor discs, and Columbia discs and cylinders. Not only are the cylinders for Columbia the least common of the four varieties, they were also among the last 2-minute wax records to be sold by Columbia. We reproduce six panels from the 1908 Columbia flyer, courtesy of Bill Bryant.

COLUMBIA DOUBLE-DISC RECORDS, 65c

Your record money will go nearly twice as far hereafter!

Columbia Disc Records are now two records in one—a different selection recorded on each side of the disc.

Even if you had to pay \$1.20 for a Columbia Double-Disc Record, it would be worth it—for you would get two selections that have always cost 60 cents each. But the price is only 65 cents for the two selections.

We are not merely offering you unquestionable double value for 65 cents; we are offering you actually a better record on each side of the Columbia Double-Disc than you have ever bought at the old price, under any name, for the single record—better in surface, tone and durability.

If you have never played a Columbia record on your machine, be sure to get at least one of the new Double-Disc Columbia Records from your dealer and take it home and hear it.

COLUMBIA GOLD-MOULDED CYLINDER RECORDS, 25c

Columbia Cylinder Records are moulded in a gold matrix, which is formed upon the original master-record. The record as it reaches you, is, to the very last inflection, the precise and faultless counterpart of the master-record.

In the making of the master-record itself every other possible consideration has been made secondary to absolutely supreme quality. No matrix is used for the reproduction of records until it has been subjected to a most exacting test, and the result is a record in which the presence of any fault or flaw is reduced to a minimum.

Every Columbia Cylinder Record is subjected to a case-hardening process which produces a super-hard, highly polished surface with wearing qualities not even approached by any other make.

Although the smooth, even, sensitive reproducing mechanism of the Columbia Graphophone brings out the fullest tone-quality of Columbia records, yet they will fit any talking machine and make it twice as valuable to its owner.

The reason why Columbia Cylinder records can be sold for less than others is because we have manufacturing facilities that no other manufacturer can possibly duplicate without going through the same process of experiment and expansion that has been a part of our program for fifteen years.

COLUMBIA RECORDS FIT ANY "TALKING MACHINE" AND MAKE IT SOUND ALMOST AS GOOD AS A COLUMBIA GRAPHOPHONE



M158

Following is a List of the Columbia Records Made by Mr. Bryan:

COLUMBIA 10-INCH DOUBLE-DISC RECORDS, 65c

Two Records at a Single Price—a Different Record on Each Side

- | | |
|-------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 14527 | THE REPUBLICANS IN FULL RETREAT.
Mr. Bryan's reasons for believing that the Republican party is now on the defensive, in view of actions at the National Convention. |
| 14519 | REPUBLICAN PANICS. (Reverse Side.)
The fact of the Republican party being in power does not guarantee infirmity from panics. |
| 14517 | THE TARIFF QUESTION.
On the dubious attitude Mr. Bryan states the Republican party is assuming relative to the tariff and its revision. |
| 14521 | THE RAILROAD QUESTION. (Reverse Side.)
Congress has the right to exercise complete control over interstate commerce. |
| 14522 | GUARANTY OF BANK DEPOSITS.
The depositor, as well as the state, should be secured; not left to take his chances of bank failure. |
| 14520 | MR. TAFT'S BORROWED PLUMAGE. (Reverse Side.)
Mr. Bryan affirms that every reform favored by Judge Taft has been borrowed from the Democratic Party. |
| 14525 | IMMORTALITY.
A famous passage from his great speech, "The Prince of Peace," in which Mr. Bryan embodies his belief in a future life. |
| 14526 | MYSTERIES. (Reverse Side.)
Also from "The Prince of Peace," relating to the inexplicable phenomena of life. |
| 14528 | THE LABOR QUESTION.
Why the labor vote should go to support the Democratic party and its platform. |
| 14518 | THE TRUST QUESTION. (Reverse Side.)
Private monopolies are a menace to the welfare of the people and should not be permitted. |
| 14524 | AN IDEAL REPUBLIC.
Mr. Bryan's conception of a republic as it ought to be; from his acceptance speech, August 8, 1900. |
| 14523 | IMPERIALISM. (Reverse Side.)
Calling attention to startling increases in army appropriations with views on the Philippine situation. |

COLUMBIA "XP" CYLINDER RECORDS, 25c

- | | |
|-------|------------------------------------------|
| 40572 | —The Labor Question. |
| 40579 | —The Trust Question. |
| 40573 | —The Tariff Question. |
| 40577 | —Imperialism. |
| 40576 | —Guaranty Of Bank Deposits. |
| 40578 | —An Ideal Republic. |
| 40574 | —Immortality—from "The Prince of Peace." |
| 40575 | —The Republicans in Full Retreat. |

NEW COLUMBIA RECORDS

BY W. J. BRYAN



W. J. Bryan

6 Columbia Double-Disc Records at 65c
(Two Records in One—Fit any Disc Machine)

8 Columbia Cylinder Records at 25c
(Fit any Cylinder Machine)

The Following are Brief Extracts, Selected From Mr. Bryan's 12 Famous Speeches, Recorded on Columbia Double-Disc and Cylinder Records:

THE REPUBLICANS IN FULL RETREAT.

The Republican Party is not only on the defensive, but it is in full retreat. * * * * * Does anyone doubt that an overwhelming majority of the voters of all parties favor the election of United States Senators by direct vote? And yet the plank favoring this reform was rejected by the Republican convention by the vote of seven to one. * * * * * The Republican convention also voted down a plank in favor of publicity as to campaign contributions. The Republican leaders are afraid of the light. * * * * * Notwithstanding the action of the convention, he (Mr. Taft) declares himself in favor of a publicity law, but the publicity law which he advocates does not require publication of contribution before the election. * * * * * Mr. Taft may personally prefer to make a charge, but if he is going to represent the Republican party, he must go in the direction that his party is going, and his party, I repeat, is in full retreat.

REPUBLICAN PANICS.

In 1896 the Republicans contended that the Democrats had a monopoly on panics. This was never true, and even if it had been true in 1896, the Republicans have since then become active competitors in the panic business. * * * * * We have had three panics since the Republican Party was born: the panic of 1873, the panic of 1893, and the panic of 1907. * * * * * The panic of 1873 came when the Republicans had been in complete control of the federal government for twelve years. * * * * * That panic came, not only under Republican rule, but under a high tariff, and shortly after one of the most sweeping victories that the Republican Party ever won. * * * * * The panic of 1907 came after the Republicans had been in complete control of the federal government for more than ten years, and when another high tariff law was in operation. Ex-Secretary Shaw declared this panic to be the severest financial stringency that the world ever saw. * * * * * Mr. Taft, in his notification speech, threatens a panic if the Democratic policy on the tariff question is adopted, but the panic scare has lost its force. No intelligent man will believe that the Republican Party is in a position to guarantee prosperity, or that a panic will follow the inauguration of the reforms outlined in the Democratic platform.

THE TARIFF QUESTION. Revision or Reduction—Which?

Revision or reduction—which? The Republican Party promises unequivocally to revise the tariff. The word "unequivocally" contains a confession that the party is under suspicion. Unequivocally is used to distinguish this new promise from other promises which have not been kept. * * * * * Note that it is revision, not reduction that the Republican Party promises. The Democratic platform promises reduction. * * * * * The Democratic Party has a plan, and it frankly states that plan to the public. It favors the removal of the tariff from goods that enter into competition with trust made goods. * * * * * The Democratic platform favors a reduction of the tariff on the necessities of life, especially on articles that sell abroad cheaper than at home. Surely we can compete at home if we can compete abroad. * * * * * Is it not true that the revenue laws were made in the interest of the whole people? * * * * * We have had a high tariff for the benefit of a few chosen industries! Now let us have tariff reform for the benefit of eighty millions of people.

THE Hon. William Jennings Bryan has made for the Columbia Phonograph Company, a series of records of his strongest speeches, many of them entirely new subjects, all revised and more up-to-date in every particular than anything Mr. Bryan has ever done in this way before.

These records present in an unprecedented manner the forceful swing of the arguments Mr. Bryan is now advancing and will continue to use in a presidential campaign that bids fair to be unparalleled in American political history: the magnetic power of his voice: the eloquence of his rhetoric—everything that has had a part in making Mr. Bryan, as he has been many times called, "the foremost private citizen in the United States" and which may in the very near future, lead him from the rank of private citizen to the highest public office in the power of the people to bestow.

A special feature, never before found in the recorded speeches of a Presidential candidate, is offered in the fact that the Columbia Disc records of Mr. Bryan's speeches are doubled—a record on each side: two speeches on one record at practically the same price paid heretofore for one speech only.

The cylinder records are eight in number and are of the regular XP size. Every record, whether disc or cylinder, exhibits the highest possible degree of excellence attainable in the science of record-making.

The records may be obtained singly or in the entire series from any Columbia dealer.

THE RAILROAD QUESTION.

The Democratic platform asserts the right of Congress to exercise complete control over interstate commerce, and the right of each state to exercise like control over commerce within its borders. * * * * * The platform not only favors efficient supervision and rate regulation, but favors legislation which will authorize the valuation of the railroads by the Interstate Commerce Commission, prevent the over-issue of stocks and bonds, and secure such reductions as conditions will permit, care being taken to avoid reductions that would compel a reduction of wages, prevent adequate service or do injustice to legitimate investments. * * * * * The Republican Convention voted down a plank authorizing the Interstate Commerce Commission to ascertain the value of the railroads. Mr. Taft recognizing that the convention had made a mistake in this respect, expressed himself in a qualified way in favor of the legislation demanded by the Democratic platform, but there is nothing which Mr. Taft can do which will overcome the deliberate action of his convention. * * * * * If effective railroad legislation is to be secured it must be secured from the Democrats who are in favor of it, not from the Republicans who have relied upon the railroads for assistance in former campaigns, and who are now supported by these railroad managers, who have been most conspicuous in opposing regulations.

GUARANTY OF BANK DEPOSITS.

The federal government demands security when it deposits money in the national bank, although it can inspect the banks at any time; the state, the county and the city all demand security when they deposit money in the banks, state or national, although the loss, if any occurred, would amount to but a small sum for each citizen. Why should not the depositor be secured? * * * * * The banks are as a rule, safe; only a few fail, but the depositor has no way of knowing which bank is going to fail, and it may be a severe loss to him if the bank which carries his money suspends payments. * * * * * From every standpoint, the depositor is entitled to security, and the community has a right to demand it. And this reform is good for most of the bankers also, for they can loan the money drawn from hiding, and the interest on the money will more than cover the small tax imposed upon the banks to collect guaranty funds. * * * * * In establishing a national guaranty system, provision should be made for state banks to take advantage of it, and in establishing a state system, provision should be made for national banks to take advantage of it.

The Democratic Party favors the guaranty system; the Republican platform is silent on the subject, and Mr. Taft, the republican candidate, is very hostile to it.

MR. TAFT'S BORROWED PLUMAGE.

What good thing does Mr. Taft stand for that is not borrowed from the Democrats? * * * * * Is the income tax a good thing? Where did Mr. Taft get the idea? From the income tax law enacted by the Democrats in 1894, and opposed by the Republicans. * * * * * Mr. Taft favors railroad regulation. Where did he get the idea? From the President's recommendations? But the President's recommendations were suggested by three Democratic platforms—platforms which endorsed regulation when Republican platforms were silent on the subject. * * * * * Mr. Taft is personally INCLINED toward the election of Senators by the people. * * * * * In declaring for it, therefore, Mr. Taft is in line with the Democratic platforms of 1900, 1904 and 1908, and out of harmony with his own platform. Mr. Taft even recognizes that the Filipinos must ultimately have independence. He puts it off for at least two generations, but heretofore we have not been able to get the Republicans to discuss the subject at all. The Democrats have said from the first that ultimate independence was the only policy consistent with American ideals.

The Gramophone Turns

100!

(part 3)

With this issue, we reprint the conclusion of Emile Berliner's own paper before the Franklin Institute one hundred years ago, describing recent developments in his Gramophone (the previous portion appeared in GRAPHIC #64).

Within a few short months of the 1887 paper (see issue #62), Berliner had apparently worked out many of the problems of recording and reproducing, and he had settled on the disc as the preferred medium for lateral recording. By June he had developed his acid etching process of recording on zinc "plates," and his playback apparatus looks remarkably familiar.

The reader who wades through the somewhat dry text will be rewarded when he reaches the "reproduction" section; in it, Mr. Berliner makes some very interesting forecasts for the use of his invention.

This concludes our tribute to the Gramophone's centennial. We are indebted to Paul Harpold for furnishing this important and historic document.

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THE GRAMOPHONE: ETCHING THE HUMAN VOICE.

BY EMILE B. BERLINER.

[A paper read at the Stated Meeting of the FRANKLIN INSTITUTE, May 16, 1888.]

JOS. M. WILSON, President, in the chair.

THE PRESIDENT introduced Mr. BERLINER, who spoke as follows:

I now come to the subject of the evening, the Gramophone.

In my telephonic studies, I had become familiar with all the causes influencing the transmission and reproduction of the voice, and what had at all times struck me as forcibly as anything in telephonic phenomena, was the fact that the self-induction of long iron wires or of polarized electro-magnets acted so detrimentally upon the articulation. Electrical resistance alone would simply have weakened the sound, but self-induction meant retardation, and this distortion of the transmitted waves which varied in length and amplitude. To appreciate fully what an extremely small amount of energy ordinary speech possesses mechanically, let us consider a few well-known facts:

A puff of air, not strong enough to extinguish a candle-flame,

when blown across an empty bottle or into a whistle will produce a sound which may be heard over a hundred feet away. The amount of electricity needed to operate audibly a magneto-telephone, is said to be less than one-millionth part of the electricity of a standard Daniel cell.

In considering such and other facts it became evident to me that if such delicate energy, subdivided into maybe several hundred waves, should indent or engrave itself into a solid body, it needed but very slight mechanical resistance to modify considerably the character of the sound vibrations. For what self-induction is to the telephone circuit, the variable resistance which impressible material offers to indentation or engraving at various depths is to the phonograph record sheet. Neither is proportional in direct ratio to the expended energy and must give cause, aside from a reduction in size of the sound characters, also to a distortion of the same.

Your own Prof. Houston, in his learned remarks in the JOURNAL OF THE FRANKLIN INSTITUTE of January, 1888, says:

"The difficulties just pointed out, it would seem, must exist in any instrument, however improved in its mechanical structure, if it make the record on the Phonogram at right angles to the surface thereof. Of course, if a substance was discovered for such a surface, that offered a resistance to indentation exactly proportional to the depth of such indentation, the difficulty would, to a great extent, be removed."

All the experiments which were made with the phonograph and the graphophone, confirmed the correctness of all these assertions, for the louder it was necessary to speak when recording, the less distinct became the articulation of the reproduced sound.

A change for the better was, therefore, to be obtained:

First. By tracing the vibrations, as in the old phonautograph, parallel to the record sheet.

Second. By reducing the resistance offered by the record medium to as near to nothing as possible.

Both principles, although not emphasized, are contained in the Cros document; but for my part, I found that merely smoked surfaces were utterly impracticable, because, if sufficiently black for a photo-engraving, and with the extremely small sizes of waves obtained with records that are adaptable for the reproduction of good articulate speech, the record lines were ragged, and, under a magnifying glass, looked like a set of parallel saws whose teeth would form a grating sound, which nearly drowned the articulation.

I observed, however, in my experiments, that the grayish deposit of lamp-black which is obtained from the centre of a kerosene flame was more oily and gave a somewhat sharper line than the deep black deposit caused by smoking with the top of the flame, and this led me to the highly beneficial process of oiling the plate prior to smoking the same, either by applying printers' ink or artists' paint by means of a printers' roller or by brushing oil over it. The smoke would then amalgamate with the oil and forms a *fatty ink* of a rather dry consistency, which, when crossed by a stylus, shows, even under a microscope, a sharply cut transparent line.

I still employ this process for small test plates and prepare them as follows: One part of paraffine oil is mixed with twenty parts of benzine or gasoline. This mixture is poured on and off a glass disk, when the benzine evaporates leaving an extremely thin layer of oil. This is held over a smoky flame and moved to and fro until the surface looks *just dry*. The application of artists' paint with a roller prior to smoking is still better.

I also adopted for the gramophone a disk of glass as a support for the smoke deposit, traced the sound record from below so that the displaced lamp-black should fall down, varnished it after the tracing was done and used this disk as a negative without, therefore, needing a camera or photographic chemicals outside of the chrome-gelatine or chrome-albumen used in developing a raised picture. I would refer, for a detailed account, to the already mentioned issues of *The Electrical World* and the JOURNAL OF THE FRANKLIN INSTITUTE.

The lesson of simplicity which the telephone was continu-

ously preaching caused me at an early day to look for a simpler plan to attain my purpose, and in the specification originally filed by me I said:

"This record (meaning the phonautogram) may then be engraved either mechanically, *chemically*, or photo-chemically." And although for a long time without much hope for success, the purely chemical process of direct etching haunted me continuously, and was repeatedly suggested by others.

But it was easier suggested than carried out, because under the principles of the gramophone the etching ground was to offer practically no resistance to the stylus, and to make one which had no resistance mechanically, but did resist the etching fluid after the tracing was done, was the problem to be solved.

You will readily see, that if we can cover, for instance, a polished metal plate with a delicate etching ground, trace in this a phonautogram and then immerse the plate in an etching fluid, the lines will be eaten in and the result will be a groove of even depth such as is required for reproduction; such a process, of course, would be much more direct and quicker than the photo-engraving method.

In nature provision seems to be made for all the wants of mankind, and confident in this belief, I kept on trying to find a trail which led to promising results, and I have the honor to-night, for the first time, to bring before you this latest achievement in the art of producing permanent sound records from which a reproduction can be obtained, if necessary, within fifteen or twenty minutes, and which can be accurately multiplied in any number, by the electrotype process. It may be termed, in short, *the art of etching the human voice*.

The etching ground which I use is also a fatty ink, and one of the best I have found thus far is made by digesting pure yellow beeswax in cold gasoline or benzine.

Benzine, in a cold state, will not dissolve all the elements of the wax, *but only a small part*, namely, that which combines with the yellow coloring principle, and the resultant and decanted extract is a clear solution of a golden hue, which gradually becomes bleached by exposure to light. The proportions which I use are one ounce of finely scraped wax to one pint of gasoline. The bottle containing the mixture must be repeatedly shaken, and, after the white residue has settled, the clear fluid is decanted or drawn off by a siphon.

I then take a polished metal plate, generally zinc, and flow the fluid on and off, as if I would coat with collodion. The benzine will quickly evaporate, and there remains a very thin layer of wax, iridescent under reflected light, not solid as a coating produced by immersion in a melted mass, but spongy or porous, and extremely sensitive to the lightest touch.

Partly on account of the too great sensitiveness of a single film, and also as an additional protection against the action of the acids employed in the subsequent etching, I may apply a second coating of the solution, and this double coat I find to answer all requirements.

The protection which this porous or spongy wax affords from the acid, is mostly due to the fact that watery solutions assume the spherical state on the film, while at the lines where the wax is disturbed the acid enters freely, and attacks the metal below.

A difficulty, which only a short time ago appeared insurmountable, was the accumulation at the point of the stylus, while tracing the sound record, of filamentary particles of dust which exist in the wax solution, and which being ever present in ordinary rooms, settle down and adhere to the film. These dust particles are so fine that they cannot, as a rule, be detected by the most searching inspection of the prepared plate; but they become very conspicuous, and a very serious source of annoyance when a long record is being made.

It must be borne in mind that the contact which the tracing stylus makes with the record surface, is obtained by the elastic pressure from a piece of hair-spring backed by a narrow blade of writing paper, and which pressure amounts to about five grains. Therefore, as this stylus passes through the fatty ink or other ground, and traces the fine undulatory line, the dust particles, as well as small portions of the displaced ink or wax adhere to and

accumulate at the point of the stylus and are dragged along, and the record thereby becomes blurred and indistinct.

I have discovered an effective means for overcoming this difficulty, and it consists in applying to the record surface a fluid that slightly adheres to the etching ground, and keeps it wet while the record is being made. I have found commercial alcohol to be very effective for this purpose, and it is used by pouring it over the plate just before the sound record is made. The alcohol, of course, immediately commences to evaporate, but not rapidly enough to disappear entirely before the record is finished, and there is no difficulty in adding more alcohol while the plate revolves. Under this condition, the point of the stylus remains perfectly clean, and it seems as if the dust particles had not been present at all.

The theory by which I explain this result is, that the alcohol, so to speak, lubricates both the surface and the stylus, and prevents the adhesion of the filaments to the latter. At any rate, the application is highly beneficial, and the resulting line is so sharp and fine that it has to be widened in the subsequent etching process, in order to permit the acid to bite at sufficient depth. It can also be proved that the resistance of the wax film is decreased by the presence of the alcohol, but when this has evaporated the wax film appears to be in precisely the same condition as before, even showing again the iridescent colors which disappeared on the application of the alcohol.

The film of wax being so thin, it is almost transparent, and if the record was made on this it could barely be detected. As, however, it is sometimes desirable to examine the record prior to etching the same, I can smoke the etching ground slightly by holding it high above burning camphor, so as to prevent a heating and melting of the spongy wax, and the alcohol poured afterwards over this smoked surface does not seem to wash off any of the soot particles.

We now come to the important process of etching the record. Etching is done on steel, copper, or brass with nitric acid, perchloride of iron, or with a mixture of muriatic acid and chlorate of potash known as Dutch mordant. In modern photo-engraving nearly all the etching is done on zinc by means of diluted nitric acid, and these materials are preferred on account of their being cheaper than any other, and zinc is a metal easily obtained with smooth and even facings. In etching, however, on zinc, it is necessary continually to brush away the hydrogen bubbles which form and adhere to the lines, and as the etching ground is usually of firm and solid material (like asphaltum, hard wax, pitch, or rosin mixtures) no harm results from the brushing necessary in order to obtain sharp edges along the lines.

Desiring to avail myself of the advantages offered in zinc plates, I soon found that no etching fluid was known that would be to zinc what perchloride of iron was to copper—namely, etch cleanly and without the appearance of hydrogen bubbles. To apply the brushing to the delicate spongy wax film I employed was out of the question, as the first touch would wipe away the whole ground, and to permit the formation of hydrogen bubbles without brushing them away meant uneven and ragged lines and a distorted record.

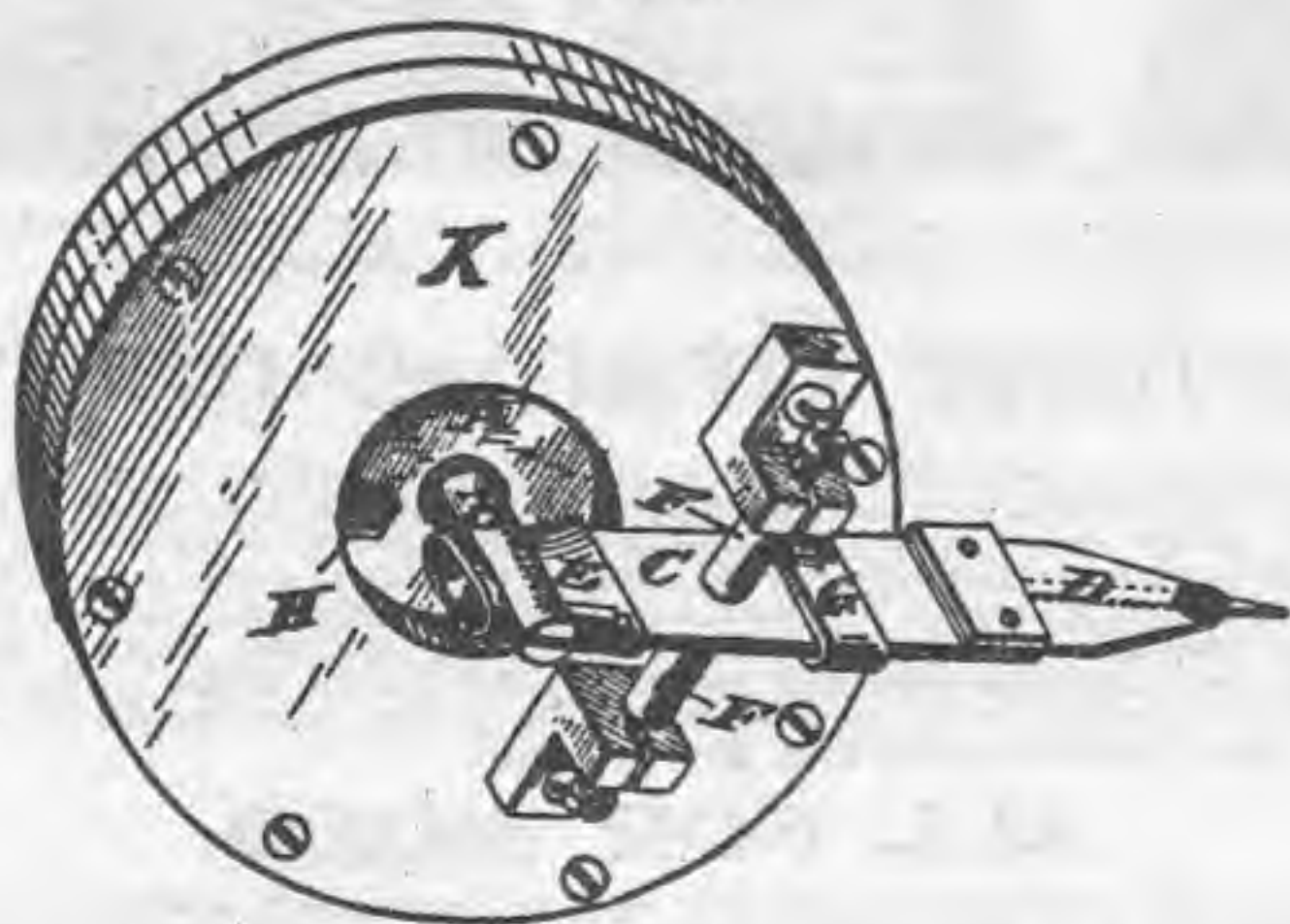
While studying this matter over it occurred to me to, so to speak, depolarize the zinc plate by adding to the acid, bichromate of soda which I thought might prove efficient, as it does in the galvanic battery, to prevent the appearance of the bubbles while etching the zinc. It took, however, a comparatively large quantity of the bichromate to answer my purpose, so much that I concluded that the mixture had all the conditions of a chromic acid, or at least of a mixture of chromic acid and nitrate of soda. When I thereupon substituted a solution of chromic acid pure and simple, I found this to be a most excellent etching fluid, and that is what I am now using—namely, a solution of one part by weight of dry chromic acid dissolved in three parts by weight of water. I use the commercial acid, such as can be obtained from Churchman & Co., of this city, at twenty-five cents a pound. Such a solution etches on zinc a sharp and clearly cut line, and no hydrogen appears during the etching.

The back of the zinc plate had previously been painted with

protecting varnish or molten beeswax, and within from fifteen to twenty minutes from the time of immersion in the chromic acid solution, and without disturbing it a cleanly cut groove of sufficient depth is obtained for reproduction. This groove may then be deepened in the ordinary way of rebiting by covering the facing of the plate with rosin dust, heat the same, and then immerse in diluted nitric acid. Under these conditions the brush may be applied until the necessary depth is obtained, generally in about one to three minutes according to the strength of the etching fluid. I have used stronger solutions of chromic acid with no ill effects and a more rapid etching, and there seems to be a wide margin on this point, provided the plate is watched during the etching process. The lines very gradually widen in the course of the etching, but the upper edges of the grooves remain perfectly parallel and sharply defined.

Before proceeding with a practical demonstration of the whole process, I will now describe the most important apparatus of the gramophone, the recorder. The translation of the movements of the diaphragm into the same movements at right angles, and with the extreme smallness of the motion and the liability of distorting them, adding to them, or detracting from their value in translating them, requires greater care to guard against error than an uninitiated observer would suppose, and when we examine the complex and extremely delicate mechanism which nature has provided in the human ear for giving a correct translation of air vibrations into nervous vibrations, it behooves us to be careful in the application of every day mechanics. Free as the telephone is, comparatively, from mechanical incumbrances, it is deficient in articulation of the consonants, and with the simplicity of mounting as required in the phonograph and graphophone, these difficulties of recording proper do not exist, and are shifted to the other portions of their construction and manipulation. In having attempted, therefore, to do justice to all sources of error I am not yet prepared to say that my present recording apparatus is constructed and adjusted to the greatest attainable correctness. Those who are familiar with the tediousness of original research will admit that a new subject of this kind cannot be solved in its entirety within the space of a few months, and what I bring before you to-night being the hasty results of a new machine finished but ten days

FIG. 2.



ago, should be measured rather by the possibilities it opens, than by the results so far attained, whatever merit you may accord to them.

My impression, however, is that there is very little of lost or added motion in my present apparatus, and whatever imperfections may exist must be looked for in the mode of reproducing the sound, rather than in the recorder (Fig. 2).

K is the diaphragm box; *A* is the centre portion of the diaphragm; *B* is a brass post screwed to the diaphragm and slotted above; *E* is a piece of rubber tubing held in the slot and holding one end of the stylus *C*. This stylus is made of stiff metal and is pivoted by the steel pivots *F F*. *D* is a blade of writing paper reinforced by a piece of hairspring which extends, and forms the tracing point. *G* is a piece of rubber tubing around the stylus which dampens its musical vibrations; *H* is a piece of felt damper between the diaphragm and the diaphragm box, which acts as a general damping device.

The whole is mounted on a sliding carriage, which is drawn by clock-work across the disk, while the latter revolves at the rate of about thirty revolutions per minute.

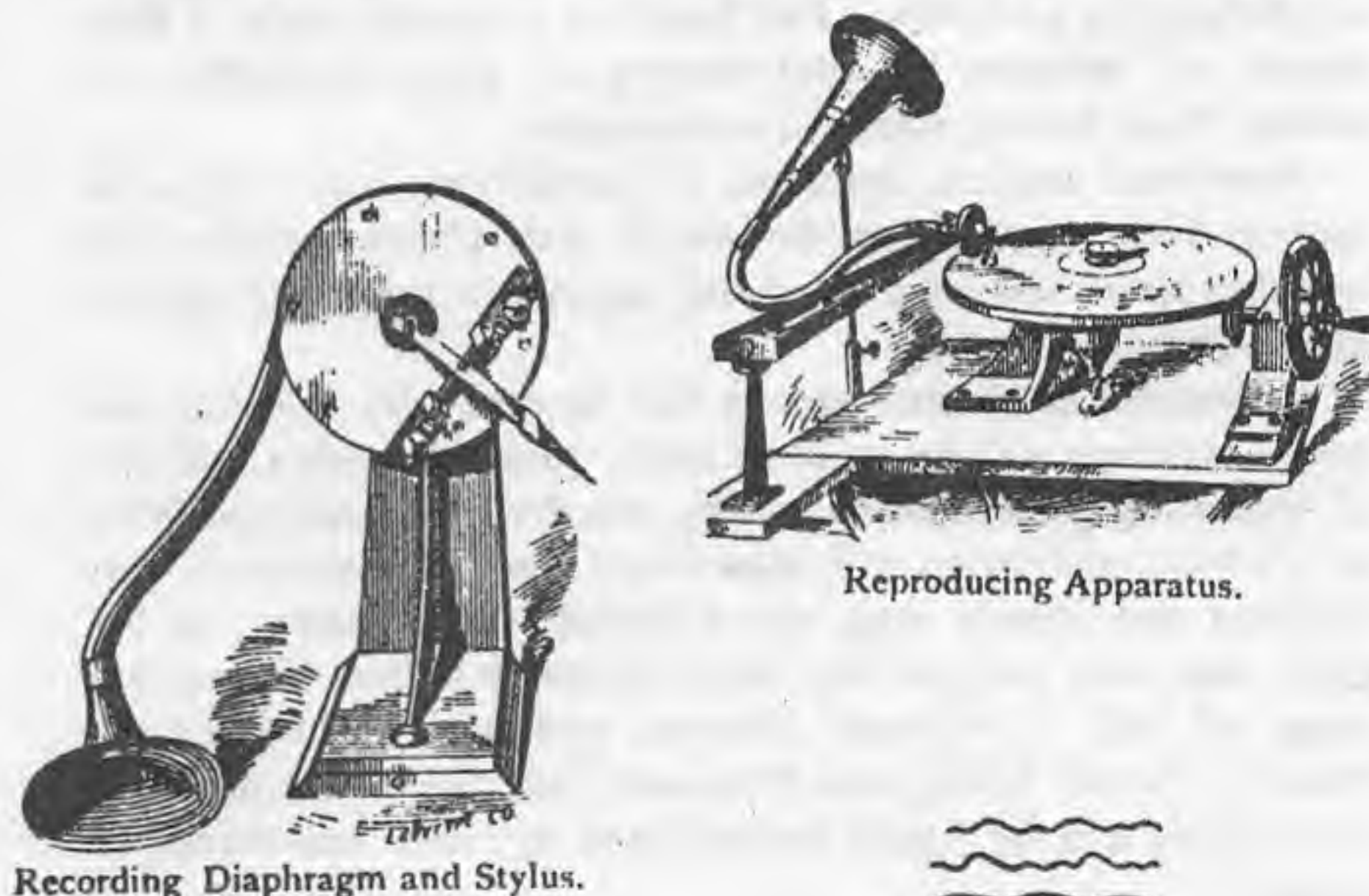
DEMONSTRATION.

While the plate is being etched I will now let you listen to some phonautograms which I prepared in Washington within the last two weeks. The reproducing apparatus, or sounder, is constructed on precisely the same principles as the recorder, but of smaller dimensions and with more rigid mountings, so rigid, in fact, that if it was used as a recorder it would barely show undulations on a smoked surface when shouting into it.

The stylus is tipped with iridium like the points of a gold pen, the object of this being to prevent abrasion by the continuous friction with the hard record.

In reproducing the sound, I find that it is louder with hard contact substances, like metal, than with soft ones like rubber or plaster-of-Paris. Hard metals like copper, nickel, or brass, sound louder than zinc or type-metal, but the scraping sound, which is due to friction, is also increased unless the record surface is smooth and very highly polished.

But when an iridium-pointed stylus is rubbed over clean glass a scraping sound is barely perceptible. I am now in communication with a firm that is making ornamental glass tiles by im-



Reproducing Apparatus.

Recording Diaphragm and Stylus.

Record lines (magnified 6 diameters).

pressing upon red-hot glass plates fancy designs in relief or intaglio by strong pressure. You will readily see that if on the same plan we can impress a matrix showing the sound record in raised lines upon a glass plate, we would get a groove, in glass, giving a loud reproduction with a minimum of disturbing sound due to friction.

In the description of November 12, 1887, I advanced the idea of mounting the sounder on a carriage and rails, and have the record groove itself be the screw which was to guide the point of the stylus across the disk from periphery to centre. This has been improved upon by Mr. Werner Suess, the gentleman with me here to-night, and who is the mechanic of our little shop in Washington. He suggested to mount the sounder on a pivot at some distance from the disk and then let the reproducing groove guide the sounder across the disk over an arc of flat amplitude. This happy idea is embodied in the present apparatus, and is a very ingenious adaptation indeed.

REPRODUCTION.

It is, I trust, pardonable if I close by foreshadowing to a certain extent the practical applications of the gramophone.

A standard reproducing apparatus, simple in construction, and easily manipulated, will, at a moderate selling price, be placed on

the market.

Those having one, may then buy an assortment of phonautograms, to be increased occasionally, comprising recitations, songs, and instrumental solos or orchestral pieces of every variety.

In each city there will be at least one office having a gramophone recorder with all the necessary outfits. There will be an acoustic cabinet, or acousticon, containing a very large funnel, or other sound concentrator, the narrow end of which ends in a tube leading to the recording diaphragm. At the wide opening of the funnel will be placed a piano, and back of it a semicircular wall for reflecting the sound into the funnel. Persons desirous of having their voice "taken" will step before the funnel, and, upon a given signal, sing or speak, or they may perform upon an instrument. While they are waiting the plate will be developed, and, when it is satisfactory, it is turned over to the electrotypier, or to the glass moulder in charge, who will make as many copies as desired.

The electrotype shells are mounted on thick pasteboard, and this is backed by a stiff piece of sheet metal. There is another process which may be employed. Supposing that his Holiness, the Pope, should desire to send broadcast a pontifical blessing to his millions of believers, he may speak into the recorder, and the plate then, after the words are etched, is turned over to a plate-printer, who may, within a few hours, print thousands of phonautograms on translucent tracing paper. These printed phonautograms are then sent to the principal cities in the world, and upon arrival they are photo-engraved by simply using them as photograph positives. The resultant engraved plate is then copied, *ad infinitum*, by electrotyping, or glass moulding, and sold to those having standard reproducers.

Prominent singers, speakers, or performers, may derive an income from royalties on the sale of their phonautograms, and valuable plates may be printed and registered to protect against unauthorized publication.

Collections of phonautograms may become very valuable, and whole evenings will be spent at home going through a long list of interesting performances. Who will deny the beneficial influence which civilization will experience when the voices of dear relatives and friends long ago departed, the utterances of the great men and women who lived centuries before, the radiant songs of Patti, Campanini, Nieman, and others, the dramatic voices of Booth, Irving, and Bernhardt, and the humor of Whitcomb Riley can be heard and re-heard in every well-furnished parlor?

Future generations will be able to condense within the space of twenty minutes a tone picture of a single lifetime. Five minutes of the child's prattle, five of the boy's exultations, five of the man's reflections, and five of the feeble utterances from the death-bed. Will it not be like holding communion even with immortality?

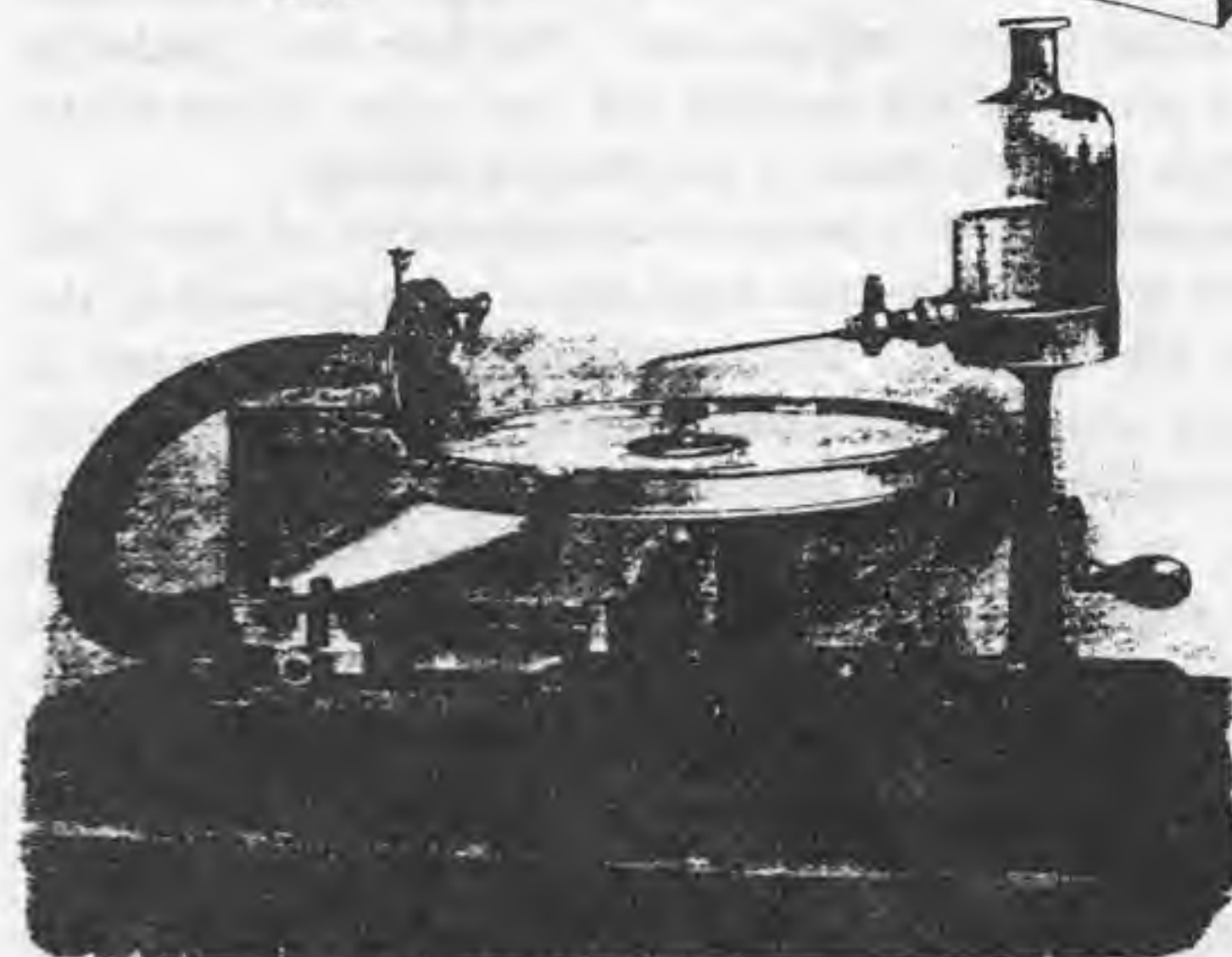
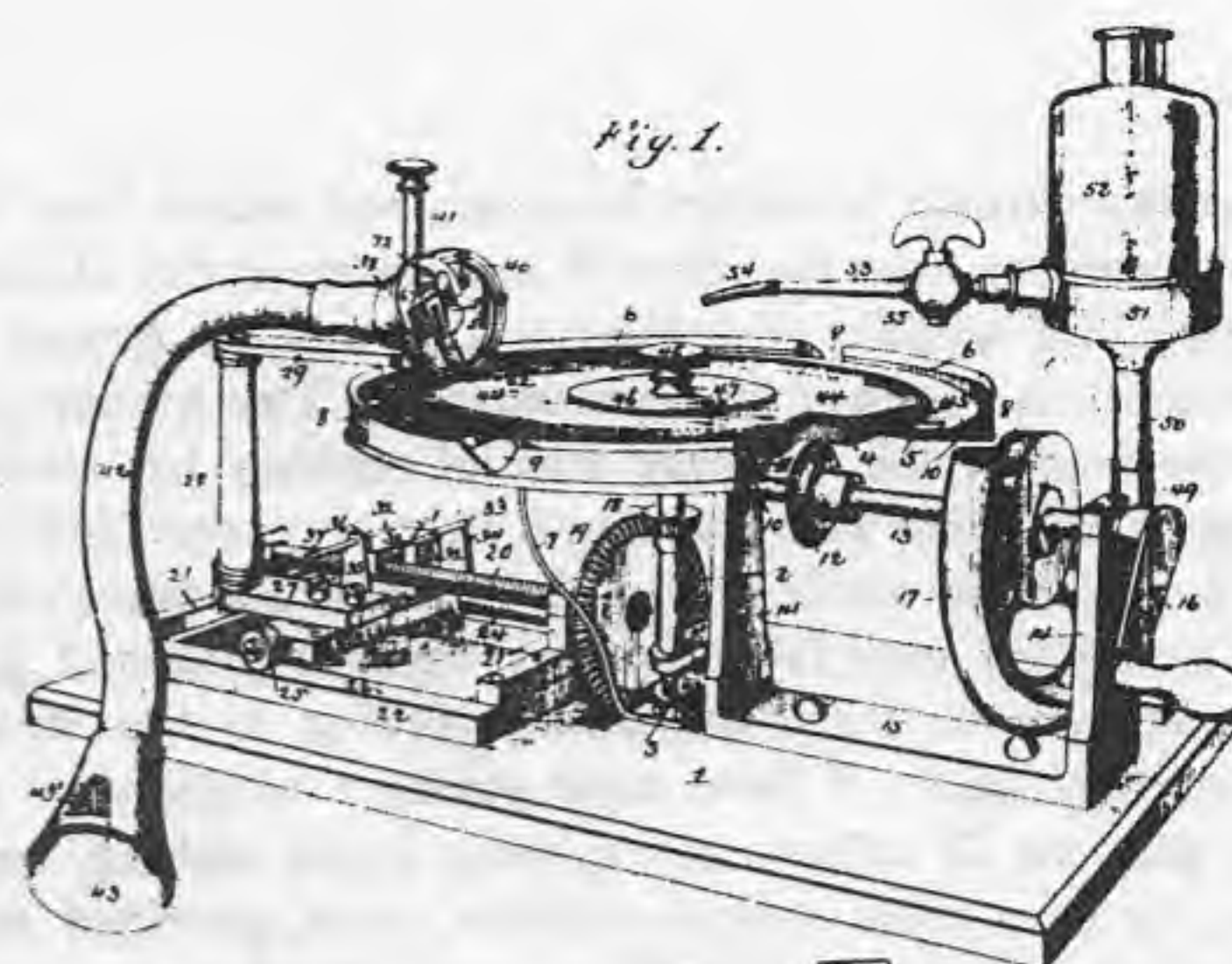
POSTSCRIPT: One of the peculiarities inherent with the gramophone is the possibility to enlarge the original sound by enlarging the printed vibratory characters of speech and then photo-engrave the same. In this manner it should be possible to get the reproduction at a much greater volume than the original sound. It would be interesting if some day speakers in a large hall would prefer to do their talking by machine, or to send speeches to a convention which they were unable to attend in person.

E. B.

[At the close of the paper and after the exhibition of the apparatus, Prof. E. J. Houston moved a vote of thanks to MR. BERLINER for his interesting and valuable communication. The motion was carried unanimously, and the meeting was adjourned.]

At right: A Berliner ad from December, 1896 Ladies Home Journal. Note that this version uses hearing tubes in lieu of the standard horn.

(courtesy Alan Mueller)



Above: two early illustrations of Berliner's recording mechanisms



A Talking Machine for the Family at so low a price that it is brought within the purchasing power of everybody, is one of the latest achievements of scientific invention.

Berliner Gram-o-phone

Talks distinctly, sings every song with expression, plays the piano, cornet, banjo, and in fact every musical instrument with precision and pleasing effect. For example, the plate called "The Morning on the Farm" gives a perfect reproduction of the lowing of cattle, crowing of the rooster, the call of the hawk, the neigh of the horses, the bleating of the sheep, and in fact every sound which is familiar to the farmyard. The records are endless in variety, including nearly every song you are acquainted with.

Accompanying illustration (above) shows the machine operated with hearing tubes for three people. Tubes for two people go with each machine. Extra hearing tubes, so that any number of people may hear, are furnished at 75 cents extra for each person. Two records are included with every machine. Extra records 60 cents each, \$6.00 per dozen.

ALL FOR \$10.00

OUTFIT. The Outfit includes Talking Machine, Style 7½, provided with revolving table covered with felt, fly-wheel so balanced as to turn evenly and arm which holds the sound-box with reproducing diaphragm, rubber tubes as described above. Box of 100 needles. All nicely packed in a box and sent, express prepaid, to any express office in the United States upon receipt of price.

Send Money by Postal Note, Express Money-Order or New York Draft

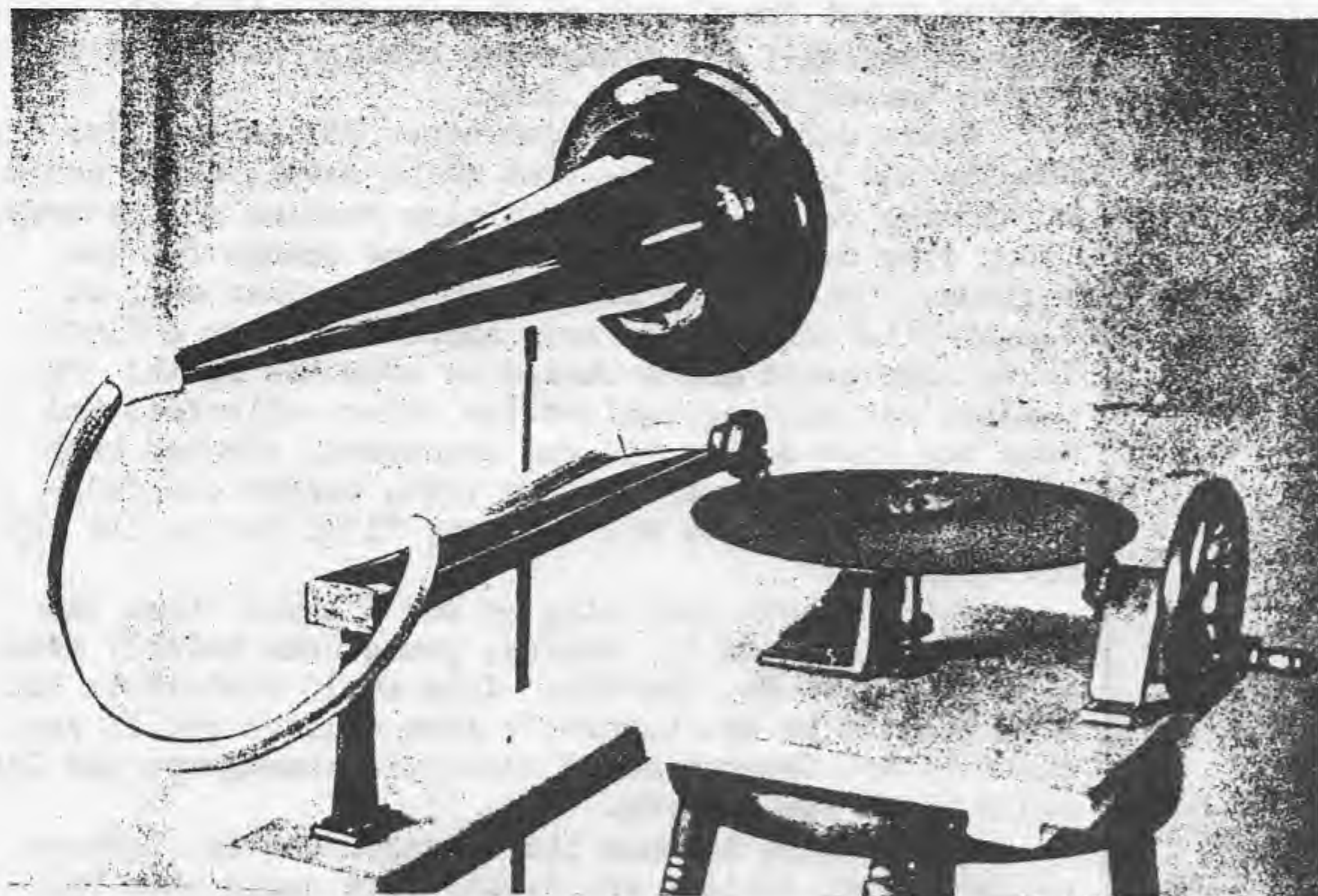
SPECIAL OFFER. With each Machine ordered before Dec. 25th we will include an Amplifying Horn.

FOR SALE by all MUSIC DEALERS.

Send for Catalogue
Free of Course

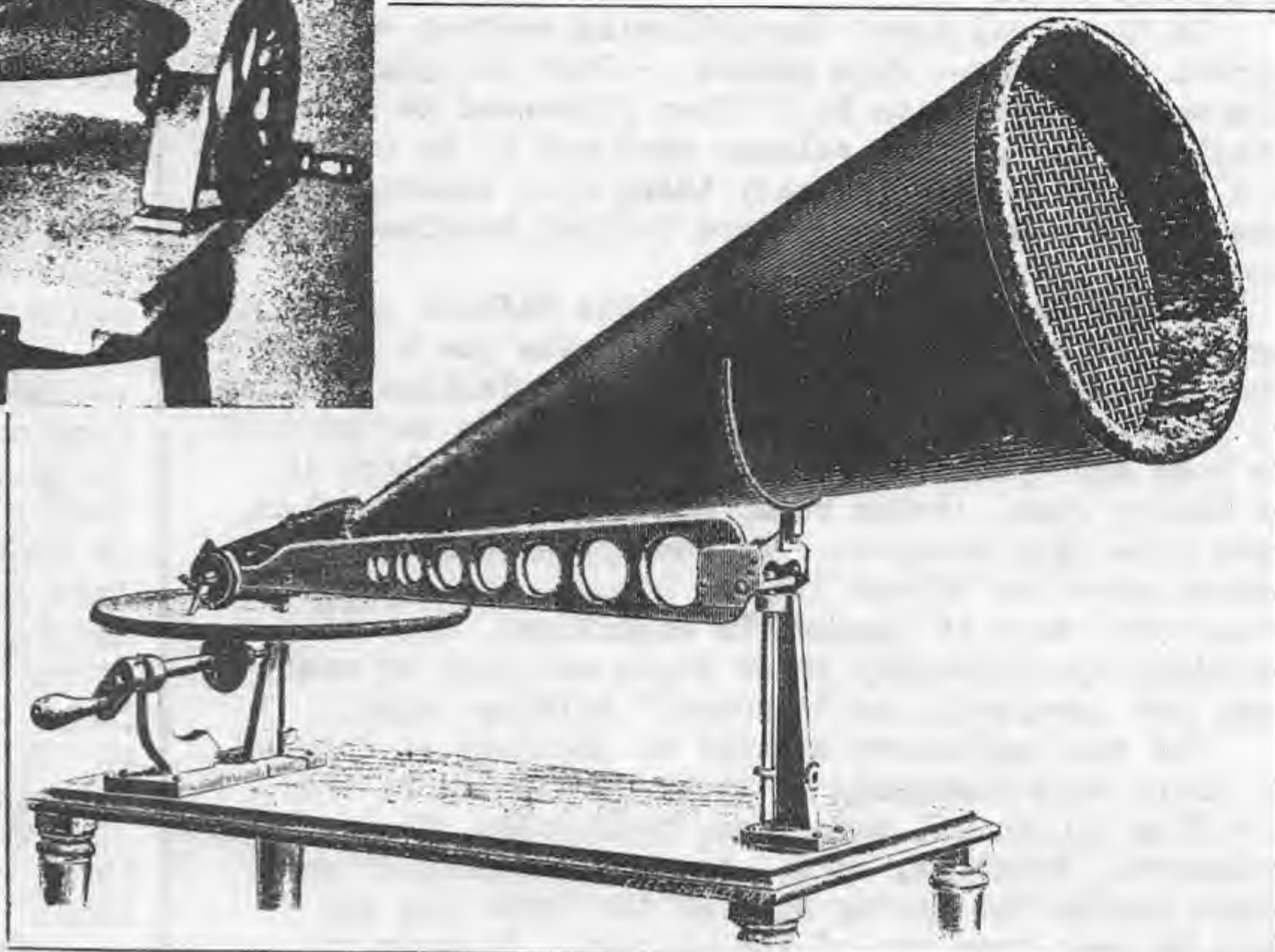
NATIONAL GRAMOPHONE COMPANY, 874-876 Broadway, NEW YORK CITY





At left: Early working model (almost identical to the drawing in the 1888 article).

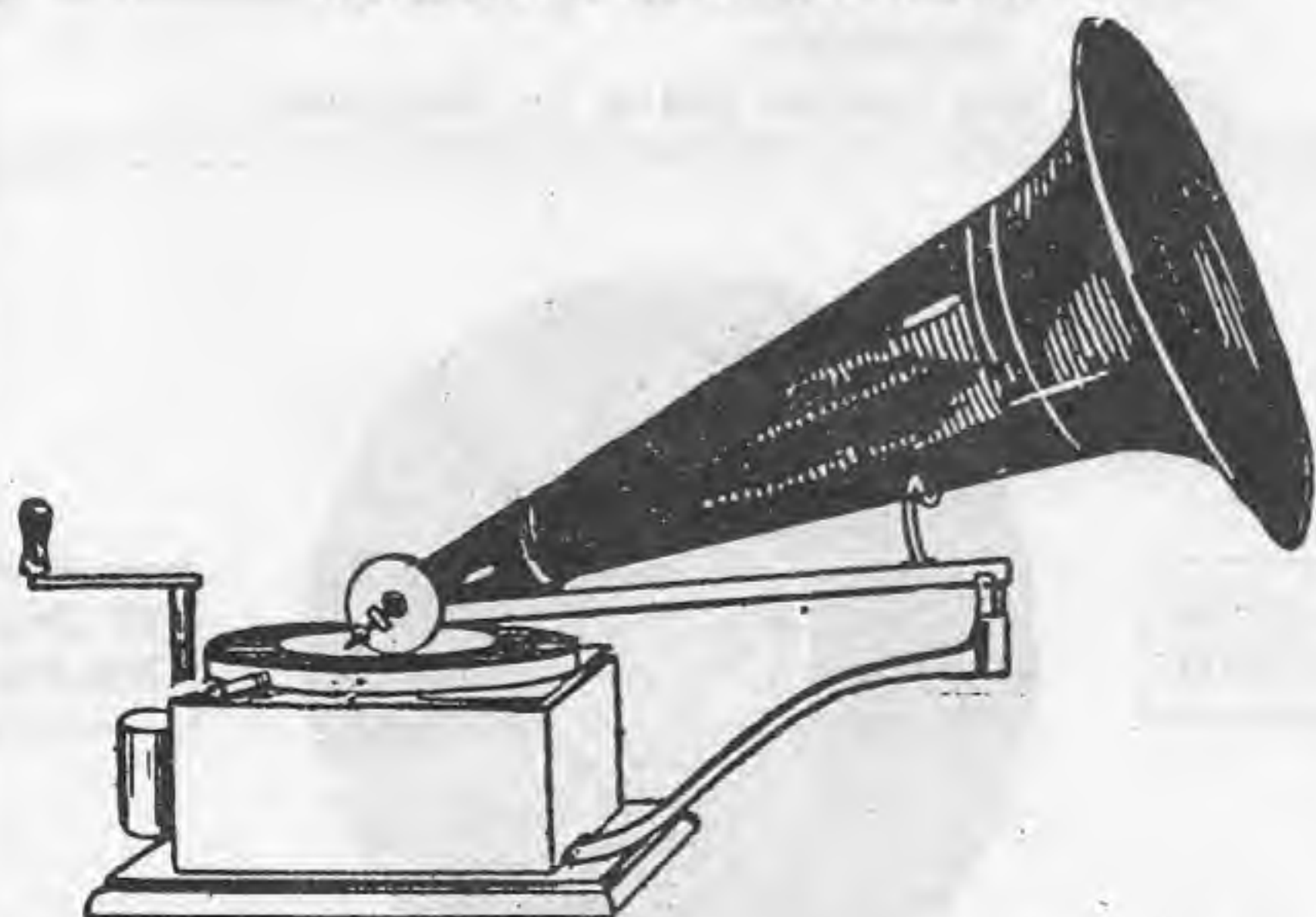
Below: Another very early model, probably used for demonstrating the Gramophone principle.



Below: Although the machine depicted in this ad looks like an 1890's "trade mark" model, it's actually from Berliner's Canadian operation in 1904 (from September, 1904 Canadian Music and Trades Journal, courtesy of Brian Boyd).

The Berliner Gram-o-phone

PRICES, \$15.00 to \$40.00
MADE IN CANADA



Written Guarantee for 5 years with each Gram-o-phone. The New "Maroon" Records last twice as long as any other flat records, and twenty times as long as wax records. The New "Automatic" Sound Box—just on the market. Write for Catalogues and Discounts.

E. BERLINER

2315-231 Ste. Catherine Street

MONTREAL

Below: Hand-powered commercial Gramophone from the mid to late 1890's.



Amberola Owners: Last Call!!

This is the last call to owners of the model 60 & 80 Amberolas to participate in our survey. Please help if you have either of these late models. We need:

1. Model number (60 or 80)
2. Serial number
3. Mahogany case?
4. Heavier reproducer with spring tension?
5. Serial number on reproducer
6. Width of horn at opening
7. Do you have any advertising or printed matter covering either of these models?
8. Other comments?

"RAGTIME TEMPLE BELLS"

- number 4 -

(Reminiscences of Record Collecting
During an Earlier Era)

by John Doulou

In 1947 young John was a senior in high school and the song titled "Ballerina" as sung by Vaughn Monroe was on everybody's Hit Parade. He met a special girl named Stella.

In the local paper the following auction ad appeared: "Auction -- Farm Estate -- Over 100 year old farm and everything on it." Then proceeded to list everything in two full columns what was to be auctioned on a specific date. The only thing that interested John was when he read: Standard Talking Machine with Records.

Thayer Cameron, collector in his fifties who John formed a friendship with, agreed to make the trip because he was interested in the Standard Talking Machine. Mr. Cameron had cylinder phonographs in the basement of his home and cylinder records. On the main floor in the dining room, living room, and even in the kitchen, there were disc machines. On the upstairs floor in his bedroom were two Edison Diamond Discs - the largest Edison ever made in immaculate condition. The attic contained approximately three dozen machines of every kind, but apparently no "Standard" talking machine.

The two collectors arrived at the farm at 8:00 AM and there were thousands of items on display in the yard from old books, magazines, newspapers, tools, farm implements, tractors, cars, etc. The "Standard" was locked inside the living room of the farmhouse and could be seen from one of the windows. Because the house was over one hundred years old no one was allowed inside where all the furnishings and the talking machine were because of fear that the weight of people browsing thru might collapse the structure.

The auctioneer started his chant at 9:00 sharp and continued till 1:00 PM. It was now clear that everything outside was to be auctioned first so that meant the two collectors had time to have lunch. The farmhouse was twenty miles from young John's hometown of Warren, Ohio, and on the way Mr. Cameron spotted a sign that stated "Home made pies and coffee - 25 cents." Much to John's surprise this was a combination antique store and restaurant. The pies were delicious and very generous in portion. After Mr. Cameron finished his third cup of coffee we paid our check for fifty cents and a five cent tip. John spotted a melodeon and asked the proprietor the selling price. "Seventy-five dollars with a dozen discs" was the reply. "Do you have any phonographs or records?" "From time to time, but we only handle the best," replied the proprietor. "Let's get back to the auction before we miss out on the Standard," exclaimed Mr. Cameron and back we went.

The time was 6:00 PM and there were still hundreds of items outside the farmhouse to be auctioned when Mr. Cameron informed me he recognized at least four other record collectors in the crowd.

By 8:00 PM most of the crowd had disappeared and finally the furniture was being brought out of the two story farmhouse and piece by piece the auctioneer disposed of the items. It had now turned dark and seven people were crowding around the last item to be brought out of the farmhouse - from the thousands of items, the Standard phonograph with records was the LAST item to be auctioned!

Mr. Cameron informed me beforehand that he would not bid more than five dollars for the phonograph and if I wanted to I could bid more for it. The standard price for Victor Victrolas were selling for two dollars

each, so at \$5.00 or more this would seem an expensive machine - but there were so many records that the auctioneer wouldn't let anyone see because he wanted to finish the auction and go home.

There were actually five other collectors plus Mr. Cameron and young John - that means seven people would be bidding on the Standard Talking Machine and records. Young John had five dollars and some change for the auction. The bidding started at one dollar and, at twenty-five cent jumps, soon approached four dollars. Young John never got a chance to open his mouth! Mr. Cameron was bidding against the other collectors and when the five dollar bid was announced, stepped back and everybody who was bidding left, except one individual who stated to Mr. Cameron, "I'll bid to the sky for this one!"

Does he know something we don't know? When the auctioneer dropped his papers, young John quickly made a bargain with Mr. Cameron. John would contribute his five dollars to Mr. Cameron's five dollars and if successful, Mr. Cameron would claim the phonograph and John would claim the records.

The bidding between the stranger and Mr. Cameron reached seven dollars and twenty-five cents when Mr. Cameron reached for John and with a gentle push and smile exclaimed, "It's your turn to bid." With a loud fumble and gulp, John stammered "Eight dollars and fifty cents" (one dollar above the last bid of seven dollars and fifty cents only because John thought the bidding should be in bigger denominations). The stranger looked puzzled and immediately bid two quarter jumps to nine dollars. John didn't hesitate and shouted "Ten dollars!" Again, one dollar jump from the stranger's last bid.

With a disgusted look the stranger mumbled something under his breath about young people, turned and left. The auction was over.

Mr. Cameron and John carefully loaded the phonograph and records into Mr. Cameron's car and one hour later when John was home, the following records were his from the auction for a total of five dollars:

- 10 Standard Disc Records with $\frac{1}{2}$ " center hole. These one-sided records sold for sixty cents each, and the company's address was 198-202 Monroe St., Chicago, Illinois.
- 3 Leeds Records, all with spoken introduction:
 - 4012 - Wood Chuck Song by Collins
 - 4054 - Limited Express by Spencer Quartette and Orchestra
 - 4184 - Big Indian Chief by Collins



RETAIL PRICE: 10-inch Records, 75c each or \$9.00 per doz.

- 5 Silvertone single-sided records, two with purple labels, three with orange.
- 3 Harvard Disc Records (including 2 Uncle Joshes)
- Monarch 43 - A Night Trip to Buffalo - Haydn Quartet on label but announcer introduces

American Quartet. The personnel on this record are: Albert Campbell—first tenor; Englishman W. T. Leahy—second tenor; S. H. Dudley—baritone; Wm. F. Hooley—bass and announcer on this record. This is not the American Quartet which was organized by Billy Murray in 1909.

-- 6 single-sided Victors, including four with angel backs recorded in Europe by the Gramophone & Type-writer Ltd. for sale in North America only.

-- 4 single-sided Columbia Records

-- 2 single-sided Sun Records (Not the Sun Record Company of Elvis Presley!)

-- 2 single-sided Imperial Records (Not the Imperial Record which featured Fats Domino!)

-- 2 single-sided "New Process" Excelsior Records, including:

1857 - The Lost Chord - Soprano Solo (Not a soprano solo, but mixed voices of group singing)

Thirty-eight records for five dollars -- pretty expensive, when the regular price should have been \$1.90 at 5 cents each. But at 13 cents each did young John enjoy the thrill of bidding? You bet he did! At his first auction in 1947.

The next experience in John's record collecting will be when he acquires the largest Edison cylinder phonograph that played both two and four minute cylinders and had storage for one hundred records -- Edison Amberola One. The year will be 1949.

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OBITUARIES

The Buffalo News
Monday, November 14, 1988

Vet Boswell, 77, Dies; Sang With Her Sisters

PEEKSKILL (AP) — Vet Boswell, the last surviving member of the popular and influential 1930s singing trio the Boswell Sisters, died Saturday. She was 77.

Helvetia Boswell, known by the nickname Vet, died in Peekskill Community Hospital, where she had been admitted with pneumonia, according to her daughter, Chica Minnerly.

Vet and her sisters Martha and Connie gained fame in the late 1920s and early 1930s for harmonies and arrangements that filtered jazz and blues into a distinctive style that was a precursor of swing music and influenced such performers as Ella Fitzgerald, the Mills Brothers and the Andrews Sisters.

"It was a new sound in its time, jazz violins and small bands just before the big bands came in," said Spencer A. Tandy, who produced a 1980 musical about the sisters called "The Heebie Jeebies," the title of one of their hits.

Among the trio's popular songs were "Dinah," "Yessir, That's My Baby," "The Music Goes Round and Round" and "Top Hat."

CHICAGO SUN-TIMES

Thursday, October 20, 1988

William Klein, 85, pioneer in radio, TV broadcasting

William L. Klein, 85, a retired television and radio producer and broadcaster, died Monday at Columbus Hospital.

He was a lifelong Chicago resident, who produced the first foreign-language radio program in the United States. That show, the "Germania Hour," was broadcast in the Chicago area from 1927 until 1962.

Mr. Klein also produced the "Old American Barn Dance," which was the earliest nationally televised film series.

He was a major in World War II and assigned to the OSS intelligence branch. During the war he produced radio shows, with such celebrities as Dinah Shore and Bing Crosby, for the American Broadcast System in Europe, which later became the Voice of America.

He founded the United Film and Recording Studios in Chicago, which during the 1940s and 1950s produced many of the major big-band recordings. He also founded the Master Record Co. and Klein and Associates Advertising Co., both in Chicago.

Most collectors are aware of the Brunswick and Decca recordings by the Boswell Sisters from the 1930's, but their recording career actually goes back to 1925 when they were still in their early to mid-teens. Victor Record 19639, "Nights When I'm Lonely" and "I'm Gonna Cry" (a solo by Connie), was recorded in New Orleans in March, 1925. It was probably a special or regional issue, as we can not find it listed in any Victor catalogue or supplement from that period.

HERE and THERE

We need your help! We are planning to do an issue in the future devoted to the Marsh Labs of Chicago and have already acquired some interesting information and a real neat photo, never before published. If you have an area of expertise about the Marsh operation, or any information at all, please contact us so we may include it when the time comes.

Attention Berliner collectors: Fred Williams wonders if any Berliner records by the Royal Italian Band (1899-1900) show Sig. Minoliti as conductor. If so, please contact him at: 8313 Shawnee St., Philadelphia, PA 19118. (He just needs the information--not the records.)

Does any reader own a copy of a listing of Blue Amberol records published in mimeograph form many years ago? It has a blue cover and 101 pages. If so, could you supply a Xerox copy of pages 7/8 to Don Roun, RR 2, Box 161, So. Harpswell, ME 04079?

A curious proclamation was signed on November 3d by President Reagan declaring the week of Oct. 30 - Nov. 5 to be "National Jukebox Week."

The National Museum of Communications has now reopened in Suite 123 of Building 4 at the Dallas Communications Complex in Las Colinas, Texas. The museum has expanded its collection to include broadcast, recording and motion picture memorabilia and equipment. It is open every day except Monday from 10 to 4.

IN REVIEW

Just as we went to press with the last issue, another volume of The Edison Phonograph Monthly arrived, and we weren't able to include it for review. The year now under consideration is 1913 (volume XI).

1913 must have been an exciting year for the Edison company. In order to supplant the old wax record with Blue Amberols, several hundred titles were issued during the year. This new product was meeting with great success--so much so that the company fell behind in filling orders, despite running the factory night and day! It was also a year for new models of machines. With five new Amberolas, 1913 was unquestionably a banner year for new cylinder models; but it was also the year in which open-horn machines for home use were discontinued.

Without a doubt, though, the year's high point was the long-awaited formal introduction of the disc phonograph and record. Though we'd seen brief mention of Edison discs for the previous two years, and pictures of the new machine began to appear here and there, the manufacturing process for them was so time-consuming that only a limited number were distributed before the formal announcement.

Consequently, this volume of The Edison Phonograph Monthly is chock-full of significant information for the modern day collector, historian, and all-around Edison enthusiast. There are machines pictured, articles about new artists, complete record lists, advertising illustrations, selling points, news from the factory, views of store interiors, and so much more.

The year was evidently not without a lot of confusion, as evidenced by numerous errors and mix-ups throughout the issues of E.P.M. For example, a Nevada store interior prominently displays a Victrola, while the only obvious Edison disc machine shown is the sheet metal table model which had already been discontinued! The Amberola VI is listed in a catalogue four months before its introduction. And the October issue was apparently revamped at the last minute--the index is completely fouled up, and some articles (such as an intriguing "Better than the Victor, Superior to the Edison") never appear.

However, these faults are minor, and we are still able to feel the pride and excitement the company must have sensed as it prepared to conquer the market with all new products in both the cylinder and disc fields.

The Edison Phonograph Monthly, Volume XI (1913) is a welcome addition to the collector's library. As with all other volumes in the series, it is handsomely bound in hard covers with red cloth and gilt lettering. For information regarding availability and price, contact: Wendell Moore, 3085 W. Hwy. 89-A, Sedona, AZ 86336.

Other items of interest which have come to our attention:

Bingang is a publication of Club Crosby (a journal which has been in existence for over 50 years!) and is currently being edited by GRAPHIC reader Wayne Martin. Articles range from the early days of Bing's life and career, through his movie, radio, television and recording years, to the very present, with information about recent broadcast tributes and reviews of currently available movies and recordings. In other words,

all facets of Bing Crosby's life are covered. The issue we examined was a high quality job of over fifty pages. For more information about Club Crosby and Bingang, write: Wayne L. Martin, P. O. Box 3849, Kirkwood, MO 63122.

Harry Bickel writes that his band, The Buzzard Rock String Band, has just released an album entitled "I've Got the Blues for My Kentucky Home." The title cut comes from the 1921 Edison Diamond Disc by the Premier Quartet, and half of the songs on the album come from old recordings. Copies are \$8.00 each (tape or record) and can be ordered from June Appal Records, 306 Madison Street, Whitesburg, KY 41858.

John Petty has made available portions of the Michigan Antique Phonograph Society's Phonovention last August, including the banquet speaker Oliver Berliner (grandson of the inventor of the Gramophone). John can supply VHS video tape, which includes views of the exhibit and banquet, or audio cassette of just Mr. Berliner's talk (approximately 90 minutes). Cost of the VHS (U.S.-Canadian format only) is \$10.00 postpaid, while the audio tape is only \$3.00. Contact John A. Petty, Route 2, Box 172, Hiddenite, NC 28636.

We are pleased to note that our friend Tim Brooks' The Complete Directory to Prime Time Network TV Shows 1946-Present has just been released in its fourth edition. The work is encyclopedic in scope (over a thousand pages!) and will undoubtedly be referred to constantly by television fans. It's positively the bible to every prime time program of the last 43 years. Published by Ballantine Books at \$16.95 and available through most bookstores.

Greenwood Press has recently published bio-bibliography no. 9, that of Heitor Villa-Lobos by David P. Appleby. The book's 368 pages contain comprehensive information about the composer's life and work and is divided into four main sections: biography, works and performances, discography, and bibliography. Designed as a basic research tool for scholars interested in Latin American music and culture, performing musicians, and music students, the volume also includes helpful appendixes containing alphabetical and classified lists of compositions. For more information, contact: Greenwood Press Inc., 88 Post Road West, Box 5007, Westport, CT 06881.

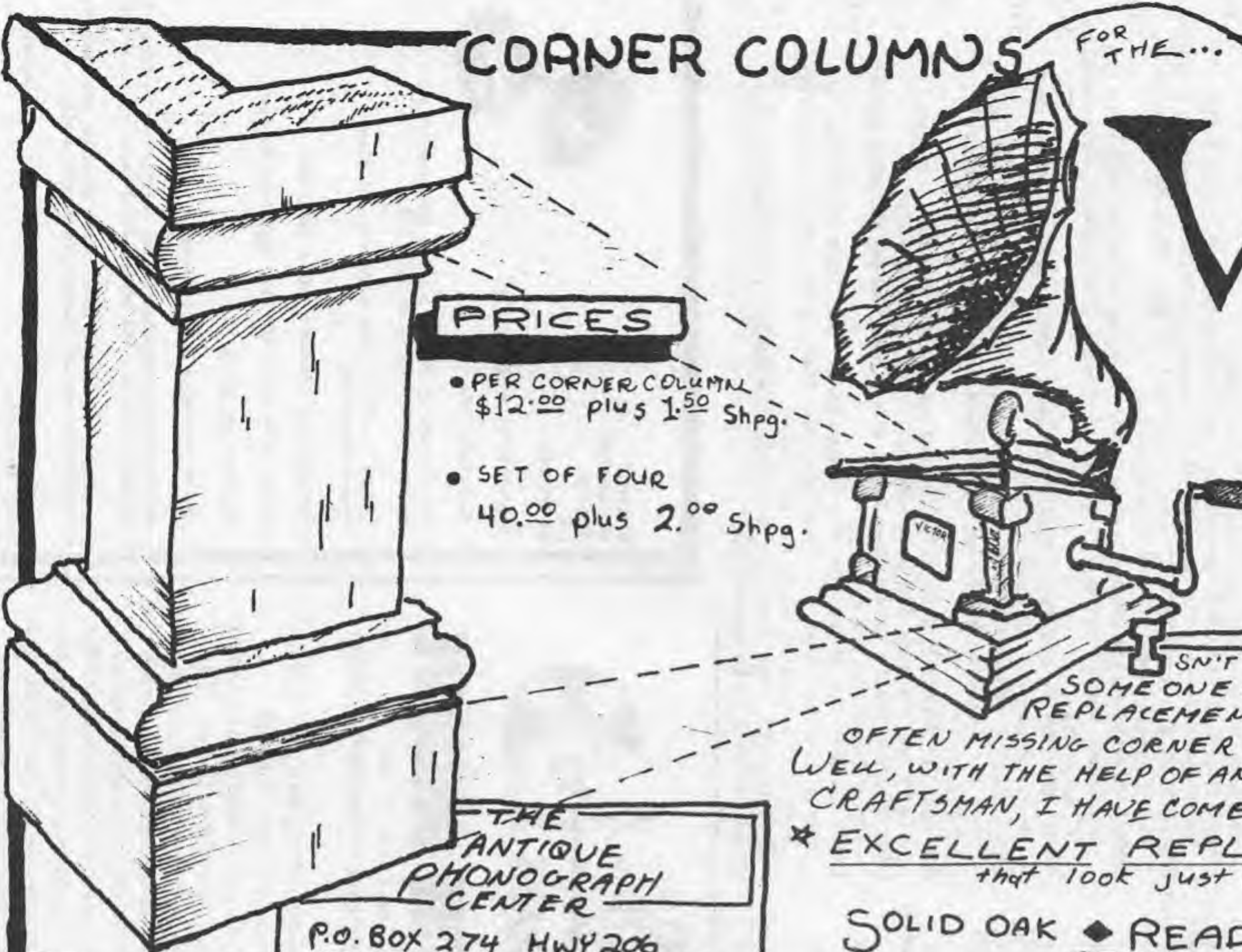
When to Renew?

There has been a little confusion recently among some of our readers about when they should renew and how they know it's time to do so. In the past, we've been saying if there's such-and-such a number on your mailing label, it's time to renew (with this issue, the number is "66"). But some readers have confused this with the issue number on the cover of the magazine itself. All covers bear a "66," while most mailing labels will be higher than 66. One gentleman, who has misunderstood the difference between mailing label number and cover number, has been kind enough to renew his subscription three times this year!

When to renew? 1) The number on your mailing label will be the same as the cover number and will be highlighted in blue to draw it to your attention. 2) A renewal notice will be enclosed. 3) A follow-up postcard will be sent before the next issue comes out in case you forgot to renew.

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Please see other
 want ads in
 previous issues

wanted

Top dollars paid for Aeolian-Vocalion records 1220, 1228, 1233, 12090, 12099, 12226 by Eddie Cantor and Sophie Tucker. John Newton, P.O. Box 471, Claymont, DE 19703.

WANTED: Victor Victrolas, 2nd style VTLA, VV-XX and 1907-1908 VV-XVI. Empty box for 1914 Victor I. 1902 and 1903 Victor record catalogs. Victor VV-50 in oak. Ken Washer, 2575 Marchar, Walled Lake, MI 48088.

CASH paid for unusual labels such as: LA-GRIFFOUL, TAJ, MACKSOUD, MALOOF, MARRACHE, ASSYRIAN, HOVSEPSHAMLIAN, SINGER, GALLO-TONE, KATZ BROTHERS, BB, FAVORITE, HERMES, STAR-HINDU, TWIN, ORFEON, BAIDAPHON, PARLOPHONE, DELIMA, MARGOSIAN, PARSEKIAN,

KURDAPHONE, SRPSKE GUSLA, MARSH LAB, MI-RE, LA PATRIE, UNIVERSAL, HARRIS, LONE-SOME ACE, ERA, BEKA, ATLANTA, TROUBADOUR, etc... many others both overseas and domestic...and many foreign items on common HMV, COLUMBIA, ODEON, DECCA, VICTOR, PHILIPS and MERCURY! Most anything strange, unusual and exotic - tribal, primitive, "native" stuff. Clean out those shelves! All letters and lists get response! Pat V. Conte, 89-39 114th St., Jamaica, NY 11418.

Wanted: Any issues of "Brunswick Topics" magazine. John Newton, P.O. Box 471, Claymont, DE 19703

Wanted: Crank and Crank Hole Collar for Standard Talking Machine Style "X". Mahogany or Large Flower Horn and Elbow for Victor IV. T. J. Novak, 190 Barker Rd. E., Gilbert, MN 55741.

DECCA 17000 series calypso discs wanted. I'm trying for a complete run of the series. Your prices or comparables for trade. Other pre-war calypso needed too, esp. Victor 80000s, 30000s, 46000s, Bb B-4000s & ARC. Dick Spottswood, 6507 43d Avenue, University Park, MD 20782, or call (301) 277-6143.

Top prices paid for 12-inch "Brunswick Brevities" broadcast records. Especially want Brunswick broadcasts featuring or mentioning Al Jolson, Belle Baker, Harry Richman, or other personality artists. John Newton, P. O. Box 471, Claymont, DE 19703

Berliner & Zonophone machines and parts wanted. Charlie Stewart, 900 Grandview Ave., Reno, Nevada 89503

U.S. Everlasting Cylinder Machines, horns, reproducers and tone arms. I can use reproducers in any condition, complete or incomplete, and any parts of them, half nuts especially. Larry Wojtkiewicz, 3317 Woolworth Ave., Omaha, NE 68105. 1-402-345-0748

Help Wanted. Discographical information on old movie "lobby" releases. Mainly issued on Publix and MGM label (not the 40's MGM label), 1001-P to 2027-P were issued. Stan Hester, Box 244, Milford, Mich. 48042

Wanted: 1930's Victor advertising records. 7" (RCA Marches On); Edison cylinder advertising records; Edison cylinder records with American presidents and famous personalities (Edison, Bryan, etc.). Ed Chalpin, 2420 E. 5th Street Apt. 4, Long Beach, California 90814.

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